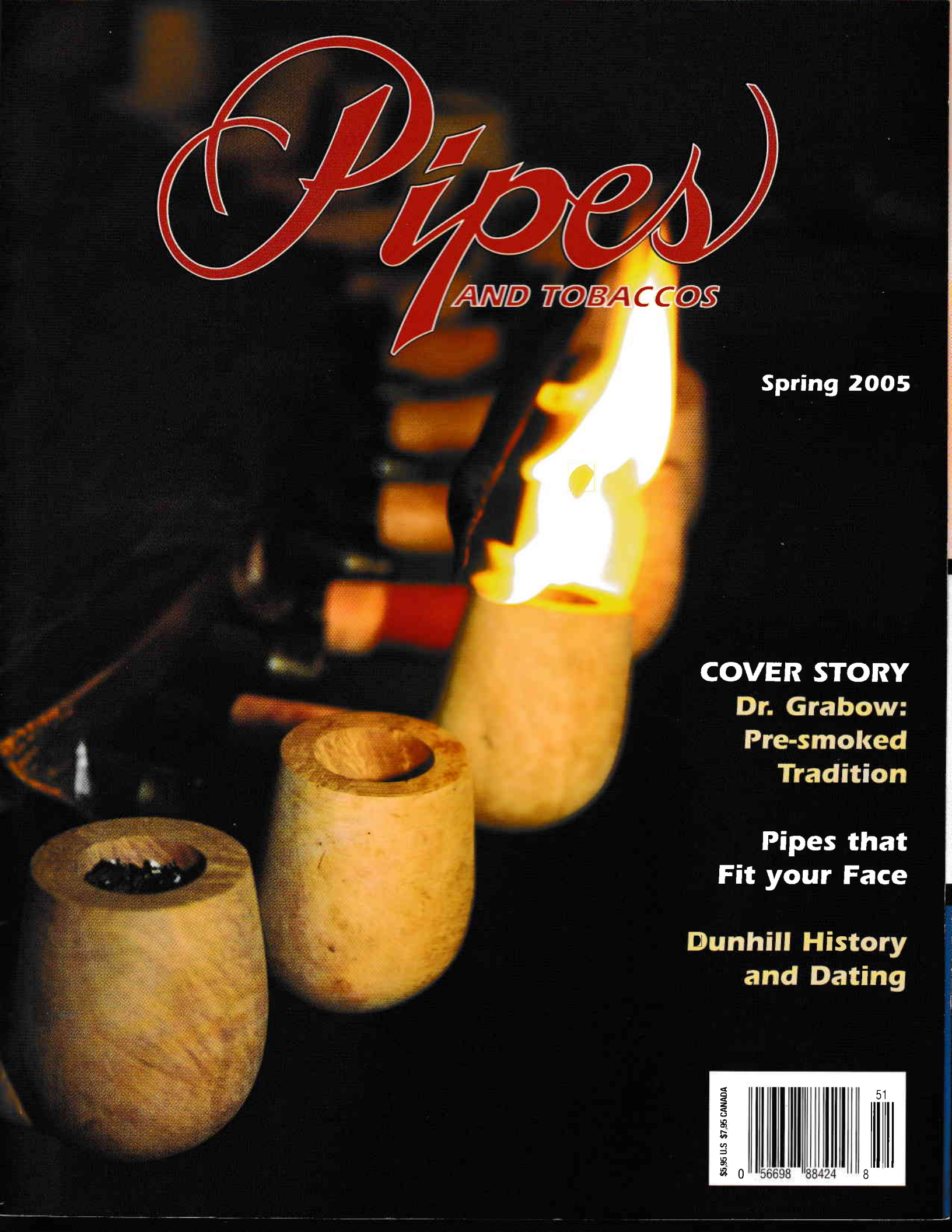
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Pipes AND TOBACCOS

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16 **The Doctor Is In**
Soaring high above the quintessentially American small town of Sparta, N.C., the town's water tower proudly proclaims that it's home to Dr. Grabow pre-smoked pipes, the classic American pipe. Made for more than 70 years, Dr. Grabow pipes have enjoyed a rich legacy in American pipe-smoking lore.

22 **The Daring Dane**
For 17 years Poul Winsløw worked with the famous Preben Holm in Denmark, running the production of the company. Afterward, rather than work for someone else, Winsløw decided to begin making pipes under his own name. By fearlessly testing his creativity, he emerged from the initial confusion of starting a business as one of the most widely distributed and highly regarded makers of Danish handmade pipes.

30 **An Introduction to the Dunhill Pipe**
How has one of the most collected pipe names in history become synonymous with quality? Rich Esserman delves into the history of Dunhill pipes and the evolution of its esoteric nomenclature to find out.

34 **Dunhill Dating Guide**
Is that a pre-war Dunhill you just found lying with other pipes in a cardboard box at a neighbor's garage sale? Could it be an ODA from the 1950s? Chances are you won't be able to determine the age of your Dunhill without some guidance into a historic pipe's nomenclature. R.D. Field provides a Rosetta Stone of sorts to help you date your Dunhill pipes.

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Spring 2005

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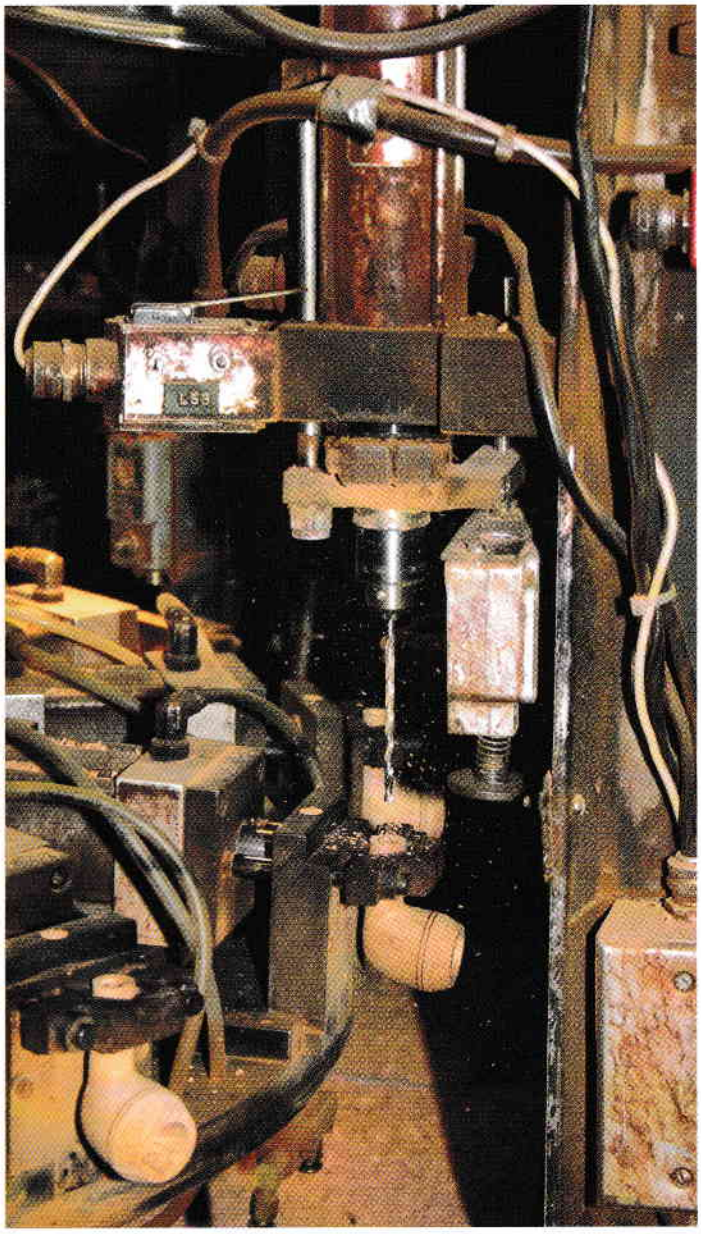
36 **One Smokin' Collection**
What impulse drives people to avidly collect items? How do they pursue their hobbies? The Colorado Springs Museum in Colorado Springs, Colorado, poses questions such as these in one of its newest exhibits, which features many examples of the museum's James Lee Dick collection of antique pipes from around the world.

38 **Quotable Quotes**
All pipe smokers know that pipe smoking can impart beneficial moments of deep relaxation and thoughtful insight. Historically, noted authors, essayists and philosophers have applauded the leaf for its positive effects on the human psyche for hundreds of years.

42 **Fit Your Face**
Do you consider factors such as your body type and facial features when you purchase a pipe? Some people do, and such considerations have been used as a marketing strategy in the past.



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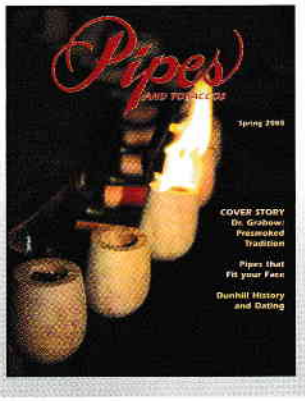

Cover: It takes more than 70 steps to make a Dr. Grabow pipe. *(Photo by Phil Bowling)*

Pipes AND TOBACCOS

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The Great Pipe Purge of '04

I found myself selling off a good portion of my pipe collection recently, because my dentist needed some remodeling done to his yacht.

I've always taken the usual precautions with my teeth. I brush and floss, have regular checkups and cleanings. But despite all that, last year I was suddenly told I needed to have eight teeth pulled and two bridges installed for the bargain price of $9,000.

"*Nine thousand dollars?*" I yelped. "My whole head isn't worth that."

"Yes, it's relatively rare, but it happens," said my dentist, looking up from his copy of *Filthy Rich Yachtsman's Monthly*, in which I noticed a $9,000 wet bar had been circled.

"With no warning at all?" I said.

"It's rapid onset, probably genetic. As you can see from your X-rays, six months ago you were fine, but now there's all this bone loss through here and here."

I wouldn't know a mouth X-ray from an infrared topographical map of Hawaiian lava flows. I had to accept his superior knowledge and impressive dental vocabulary. He talked about my biquadratic anterior incisors and interproximal dentrific helixes, my parimutuel infracised edentulous state...or some such rot; I don't know for sure. I soon found myself replaying Looney Tunes cartoons in my head until he stopped speaking.

So there I was, with my teeth falling out as fast as my hair. Dentures would be cheaper, I reasoned—especially on eBay—but I have too vivid a memory of my grandfather, whose teeth were always dropping out into his soup and splashing his ties. I thought about attaching the dentures to a chain around my neck to catch them in pre-soup splashdown, but I already have eyeglasses so attached (my eyes are going, too—somebody please shoot me). So I tackled the predicament as I do all of my serious tribulations in life: I curled up in a fetal position under my desk and sobbed like a little girl.

A couple of weeks later, when I found it difficult to hold my pipe in my teeth, I went back and scheduled the procedures. I don't mind being unable to chew solid food or speak without a lisp, but when something interferes with my smoking, it's time to act. I learned then that the most liberal payment plan available to people like me (credit rating: *sproinnnggg*) entailed my paying the full amount in advance (cash or yacht club gift certificates accepted).

As I've mentioned in previous columns, I own virtually nothing of value except my pipes, mainly because I prefer pipes over what other people may consider "necessities." Ironically, however, it appeared that if I wanted to continue enjoying my pipes, I'd have to *sell* my pipes.

It wasn't so bad, though. I thought it would be more painful, but it turned out I had a lot of pipes that I didn't smoke very often. Everything that hadn't been smoked in the previous three months went. It was actually a liberating experience. I cleared enough to pay for four new teeth (the others are on layaway) and three new pipes. I've got a more compact, more cherished collection to show for it, along with my powerful new teeth, which I now have to be careful with, lest they chomp too easily through my remaining pipe stems. I'd hate having to sell my teeth to afford pipe repairs.

Chuck

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P&T *Readers Respond*

Pipes from the Land of the Rising Sun
I had the privilege of spending three weeks in July in the wonderful city of Kyoto, Japan. What kind of faithful reader and pipe fanatic would I be if I didn't explore Japan's pipe realm? There were a few stores near my house there—one that carried Tsuge pipes and another that carried real Cuban cigars, but the third one was the most remarkable. It carried G.L. Pease tobaccos, such as Barbary Coast and Caravan; Dunhill tobaccos; and a few tins of McClelland's Frog Morton on the Town. This great store also carried massive amounts of Tsuge pipes of every shape and description.

Then I went on a day trip to Osaka and visited the Museum of Ethnology there. The museum contains wonderful exhibits on world cultures and a collection of Pacific Islands cultural items that is nothing short of impressive. Then I happened upon the India section. There were many pipes there, and a large collection of hookahs (or narghiles, whichever you prefer) as well.

Andy Studley
Cyberspace

Sorry to see you go
I will not be renewing my subscription for a number of reasons. At least 90 percent of the tobacco that's advertised and reviewed in *P&T* is not sold in Canada. At least 90 percent of the pipes are not sold in Canada. None of your various offers are available to me.

I am 75 years old and I have smoked pipes for 52 years. All 14 of my Brigham pipes and my two meerschaums must survive being carried in my pocket, ready for use whether I'm gardening in 80-degree weather or in the field hunting in below-zero weather.

I do not like freehand-carved pipes nor any bizarre creations that possess little or no smoking ability. They are a waste of time and resources; pipes should be made to be smoked.

I enjoy some of the stories you print, but not all of them. I ignore stories about obscure pipecarvers who will never have their products sold in Canada.

I may pick up future copies of your magazine when I see one that is of interest to me.

J.C. Rogers
Saskatoon, Saskatchewan, Canada

Coloring meerschaums redux
In the early '90s my company sent me to Istanbul, Turkey, for two years. I had been a pipe enthusiast for more than 20 years at the time, so I used the opportunity to learn more about meerschaum and even made several trips to Eskishir, where the mineral is mined. During my stay in Turkey, I learned several meerschaum coloring techniques that I would like to share with you.

The finishing touch to any good meerschaum pipe is the wax coating—in fact, the wax is what actually colors a meerschaum pipe. When a meerschaum pipe is smoked, the tobacco juices permeate the pipe chamber's walls and heat the beeswax. The juices interact with the heated beeswax and very slowly start the coloring process. By this method, it could take years to achieve a russet or dark brown color, and oils and acids from skin that comes into contact with the pipe could cause it to color unevenly.

If you're just a little bit impatient, you should try this shortcut. I've done it several times and it seems to work pretty well. Remove the bit from your meerschaum and load the tobacco chamber with some tobacco. Find a heat-resistant can, fill it halfway with tobacco, put the pipe in the can and then load the rest of the can until the pipe is completely covered with tobacco. Slowly fill the can with water until the tobacco is saturated and the water is about to spill over.

Start a fire in your barbecue grill. When the coals are white, position the can in the middle of the flame. Go have

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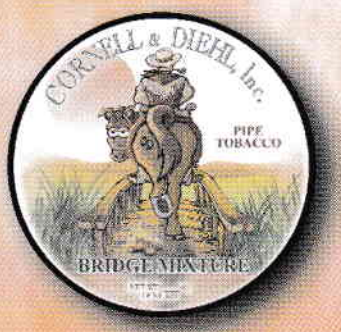

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a beer and forget about your pipe. While the can is sitting on the fire, the tobacco juice will heat just as it does when you are smoking. The only difference is that this method concentrates about 25 years of smoking into just a few hours.

When the fire dies and the can has cooled, take the meerschaum out of the can and rinse it off. It will look very dark when it first comes out, but it will lighten up when it dries. Depending on how much color you want, you may have to go through this process several times.

After the pipe has developed the color that you prefer, you must apply a new coat of beeswax and then keep your hands from making direct contact with it. Heat your oven to 180 degrees and place the meerschaum inside [such that] it won't touch anything (using a chopstick helps here). Let the pipe stay in the oven for 20 minutes and use that time to melt the beeswax. Take the meerschaum out of the oven and completely immerse it in the melted wax. Give it several good dunks. Let the wax drain off of the pipe and put it back into the oven for another 10 to 15 minutes. Shut off the oven, but leave the pipe in it until it's completely cooled off or you risk cracking it from thermal shock. When it cools, it should have an even color that will be light brown to dark brown.

One final note: I would suggest that you try this coloring technique on some inexpensive meerschaum pipes before you try it on your Yaniks, Sevkets, Baglans and Tekins—just to play it safe!

Gary Shallo
Chapel Hill, North Carolina

P&T: *We can't say that we recommend this method but we may try it ourselves. Would the process work just as well if you're barbecuing meat and drinking mass quantities of beer at the same time as you're coloring your meerschaum using this method?*
Disclaimer one: P&T *cannot recommend drinking mass quantities of beer when working with an open flame, except maybe the one from your pipe lighter.*
Disclaimer two: P&T *cannot recommend grilling meat at the same time as grilling a meerschaum; however,* P&T *would like to know if bratwurst grease would make a good tobacco casing.*
Disclaimer three: Disregard disclaimer one if you've had a really rough day.
Disclaimer four: P&T *really cannot recommend anything. Just sit in your chair and don't move.*

Hudson hootenany

On Dec. 11, 2004, 28 members of the Hudson Valley Pipe Club (HVPC), the Sherlock Holmes Pipe Club, the New York Pipe Club, and the Pocono Intermountain Pipe Club (plus several independent smokers) gathered at the S.M. Frank Co., makers of Kaywoodie Pipes, in Peekskill, New York, for the Fourth Annual Hudson Valley Pipe Smoking Championships, hosted by S.M. Frank's Bill Feuerbach, who is also a member of the Hudson Valley Pipe Club.

Pipemakers Paul Bonaquisti, Rolando Negoita, Joe Skoda and Bill Feuerbach displayed their wares. Bonaquisti introduced his first Christmas pipe, a beautifully designed and executed pencil-shanked stack. Some of them had silver bands and others had gold bands. Mel Feldman brought 200 Barlings and other estate pipes as well as a wealth of old tobaccos, which he generously shared. He also donated a freehand by the late Hal Silverstein, which was raffled off to raise money for the Hal Silverstein Memorial Fund. Rob Denholtz, of Fine Olde Briars, showed a recently acquired collection of estate pieces and the popular 2005 Pipes Calendar, and popped open a tin of 1994 Christmas Cheer. Vernon Vig offered his Connoisseurs and estate pipes. Three hours of chatting, puffing, buying, trading and touring the S.M. Frank facility was followed by a sumptuous Italian buffet. Later in the afternoon, the contest began, featuring beautifully cut Kaywoodie smooth pears for each contestant that were filled with Renaissance tobacco donated by Greg Pease. One hour and two minutes later, Steve Gutz of Boston's Sherlock Holmes Pipe Club was the last one still smoking his pipe and was declared the winner of the contest. For the next year he will be custodian of the Hal Silverstein Memorial Trophy, which was presented by last year's champion, Rob Garbarino, of the HVPC. Gutz had first choice of the 40-odd prizes donated by various participants. Of special note was

Welcome Back Jorgen Larsen!

Jorgen Larsen, along with Sixten Ivarsson, was in the forefront of the Danish artistic movement. Some of you may remember the *Jorgen L* brand, but since the early 70's Jorgen made pipes exclusively for Peter Stokkebye which bore the Stokkebye name. Since Peter's untimely passing J&J has brought back the original *Jorgen L* brand, along with the noted shapes and terrific smoking qualities that created the *Jorgen L* cult following.

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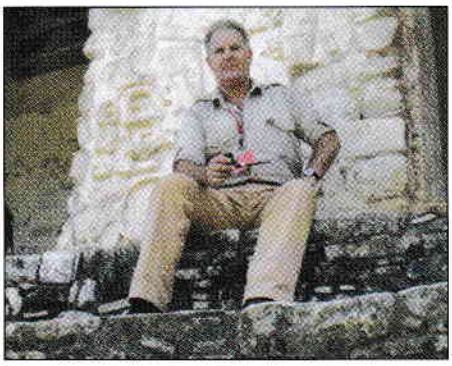
the participation of April DiFiglio, wife of HVPC member Tom DiFiglio, who smoked her first pipe and turned in a respectable pipe-smoking rookie time of 16:58. Other clubs wishing to send representatives to the 2005 competition should contact me at 845.462.0751 or *den@ulster.net*. It was a great time that was enjoyed by everyone. Our thanks go to Bill Feuerbach for providing us with a memorable day of pipe camaraderie.

Rob Denholtz
Cyberspace

My Smoking Kingdom revisited

The palace in Palenque, Chiapas, Mexico, is my "office." The temple dates to circa A.D. 600. I have my morning pipe, first cup of coffee, catch up on my journal and get ready for the day's toils here every day before the park opens. The temples and the jungle make a wonderful backdrop to prepare for the day.

Dr. Donald M. Hart
Pebble Beach, California



Error Attribution

My assumption is that the esteemed and venerable Mr. Serad understands the distinction between an Armenian and an Arminian, and the confusion of the two in the winter 2005 issue of *P&T* was merely a mistake. An Armenian has his roots in the home country of Armenia. An Arminian is one who takes a theological position against the absolute sovereignty of our triune Lord.

It is heartening to learn of Serad's calvinistic leanings, though his view of church polity is the one that is questionable. Baptist polity, unlike Presbyterianism, is more democratic than theocratic. Nevertheless, despite his errant ecclesiology, I greatly appreciate Mr. Serad's ability to succinctly sum up the virtues and liabilities of any given tobacco blend. More often than not, he is dead on in his assessments.

Finally, it might interest Mr. Serad to know that my very first pipe was given to me by a calvinistic Baptist pastor way back in 1978—an irony I have appreciated ever since I became a Presbyterian.

Perry S. Fuller
Springfield, Massachusetts

P&T: *Your assumption regarding William Serad's vocabulary is correct—he did not commit that mistake; it was made by an overly enthusiastic spell check program here at* P&T. *We apologize for the error, especially because it gave the impression that Serad did not know what he was doing, when indeed we were at fault.*

Unusual Circumstance

My wife, Connie, has had problems with migraine headaches over the years, and we have tried everything from conventional medicines to botox (but not as a cosmetic—it is also a treatment for

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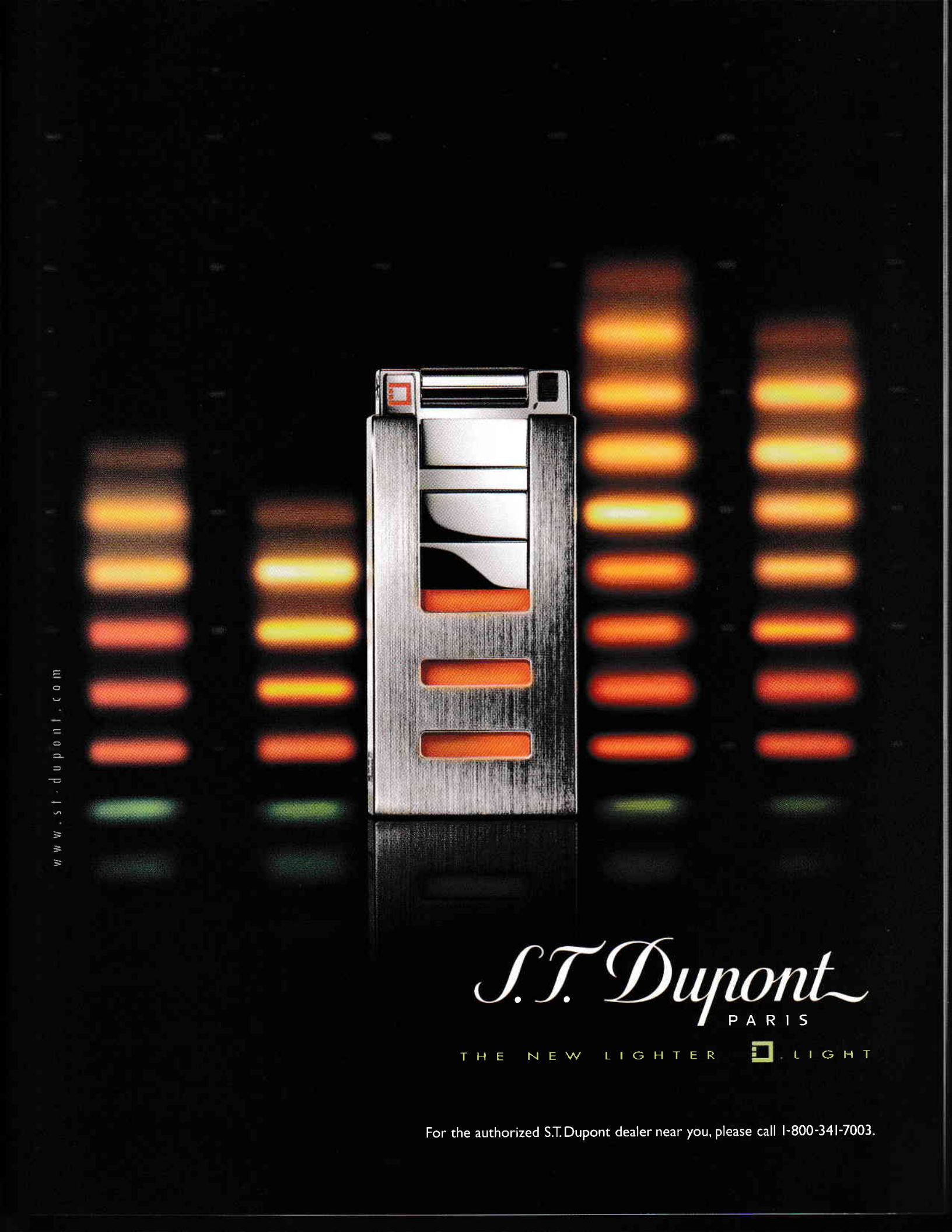
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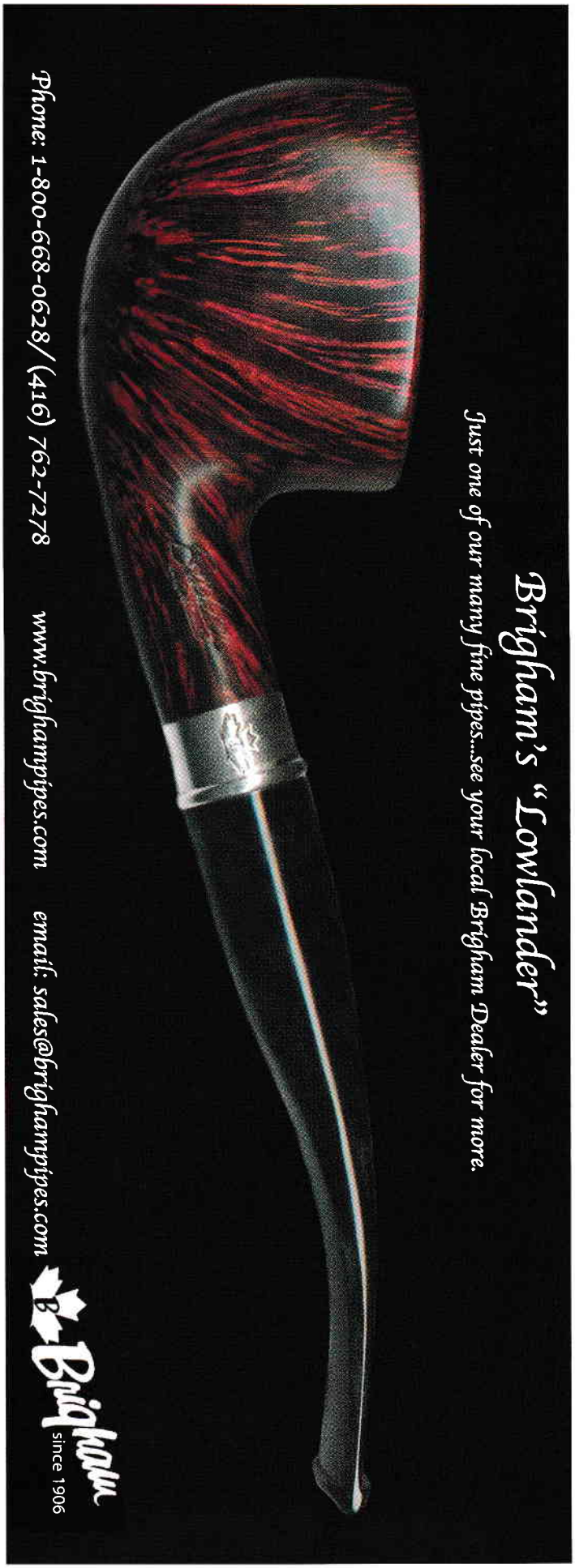

migraines) to acupuncture. Not much has worked. Some time ago, in desperation, I suggested that she try a cigarette, knowing that nicotine tends to constrict blood vessels. She tried one during the onset of a migraine and she said that "it took the edge off" the pain. So for about a year or so, I was buying her Sherman and Dunhill cigarettes during my trips to our local tobacco shops here in the Baltimore area.

Then one day she told me that she hated the cigarettes because when she smoked too many of them, she would wake up in the morning with a terrible feeling of craving a smoke, and also found a nasty cigarette aftertaste in her mouth that she detested.

Hardly believing what I was about to say, I suggested that she try a pipe, as there is no craving and a great aftertaste, as well as it being a source of nicotine. In desperation, once again, she gave it a shot, with me showing her how to pack and light a bowl. Amazingly, she loved smoking a pipe and caught on to it very quickly, learning to smoke slowly and carefully. She also noted the added benefit of the relaxation that a pipe provides. The great news is that it took the edge off the headaches just like the cigarettes, but she claims to experience no cravings and loves the taste of the various tobaccos. Like all of us, she has tried many, many tobacco blends, searching for her favorites.

Connie is a gourmet cook, so I was not surprised to see that she did not care for any of the aromatics I provided. She clearly prefers Latakia blends and the darker Virginias. I tried not to pass on to her my own biases against aromatics, but she quite independently rejected them and asked to try more English, Balkan and Virginia styles. For example, she loves Robert Lewis Tree Mixture, Dunhill White Spot, GLP Bohemian Scandal, McClelland Bombay Extra and McCranie's Red Ribbon. A couple of weeks ago, I opened a marvelous, 50-plus-year-old cutter-top tin of Ogden's No. 6 Matured Virginia. She loved it, and smoked more of it than did I!

I find it amusing that those little ladies' pipes, with bowls about the size of a thimble, are not for her. She likes big, fat, thick-walled apple- and brandy-shaped bowls. She is not fussy about finish or grain but she is highly particular about shapes, and once again, she likes big pipes. So we surfed the Internet and bought her a fair number of pipes to start her own collection, based on the shapes she chose.

I am very fortunate that she doesn't (yet?) have the nearly insane collecting tastes that I have. For her, a rusticated pipe is just as fine as a perfect straight grain, and she isn't concerned with cost, just as long as the shape is pleasing and it smokes great. In other words, she says that she has no desire to become a rabid, out-of-control collector like her husband. This is a great relief to me, as I cannot afford two collectors of unaffordable pipes in the same family.

It continues to astonish me that my wife loves to smoke a pipe and that it provides more relief from her migraines than some of the ridiculously expensive medical treatments we have tried. It's great fun to sit in front of the tube and watch a movie together, while sharing puffs from a great smoking pipe, hers or mine, filled with great tobacco. Life is good.

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Mixture No. 7 - For Butera

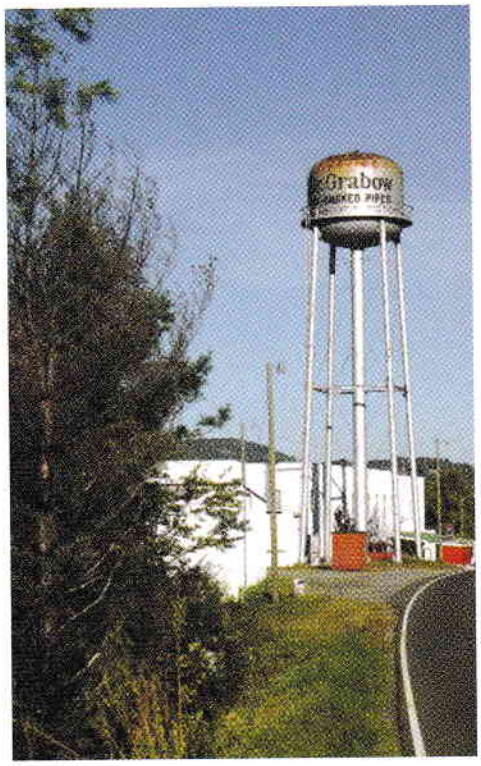
BUTERA®

The Doctor is In

Dr. Grabow pipes offer up rich legacy in American pipe-smoking history

by Stephen A. Ross
photos by Phil Bowling

North Carolina's Blue Ridge mountains offer natives and tourists a host of activities. Hikers enjoy the nearby Appalachian Trail, with its scenic vistas that offer indescribable views of nature's manifest beauty. Campers frequent the area's many state parks, which provide a brief respite from the hustling pace of modern life. Hunters find bountiful game, and fishermen reel in hordes of fish from the area's streams. Small towns dot the valley floor, offering chances to enjoy down-home country cooking or rare antiques. The area features something for everybody—including pipe smokers.



One of the small towns nestled in the valley is Sparta, a rural community whose 1,500 residents prefer small-town life and the quiet atmosphere that living in the country provides. Even though it's easy for an outsider to lose his way on the twisting roads, Sparta can be found easily thanks to its tall water tower, which has "Dr. Grabow pre-smoked pipes" painted on its side. Sparta is where Dr. Grabow pipes are made.

It's a brisk day and snow flurries dance in the air. Sparta's water tower soars above the original pipe factory on the outskirts of town. The newer factory, built in 1978, is located across the road from its predecessor. The long, low-slung building contains approximately 95,000 square feet—the space Lane Ltd., manufacturer of Dr. Grabow pipes, needs to produce its annual quota of more than 350,000 Dr. Grabow pipes.

Upon entering the building, visitors are immediately reminded of Dr. Grabow's long history and valued place in the annals of American pipe-smoking lore. Mounted on the wall directly opposite the entrance is a large glass case containing dozens of models of Dr. Grabow pipes that have been made in Sparta through the years. Max Haynes, the plant manager, and Jim Burns, vice president of corporate and regulatory affairs for Lane Ltd., wait in the lobby to begin the factory tour.

A tall man with graying hair and spectacles, the affable Haynes has worked with wood for most of his life, having been employed in the furniture industry before moving to Lane Ltd. A true Southern gentleman, Haynes speaks softly and his words are occasionally peppered with tinges of a mountain twang.

Hailing from New Zealand, Burns possesses an easygoing Kiwi attitude. However, he is a refined businessman who has traveled the world and who had worked for both government officials and business magnates in public relations before accepting a job with Lane Ltd., which has owned the Dr. Grabow brand for almost a decade and is also the manufacturer of Captain Black and other pipe tobaccos.

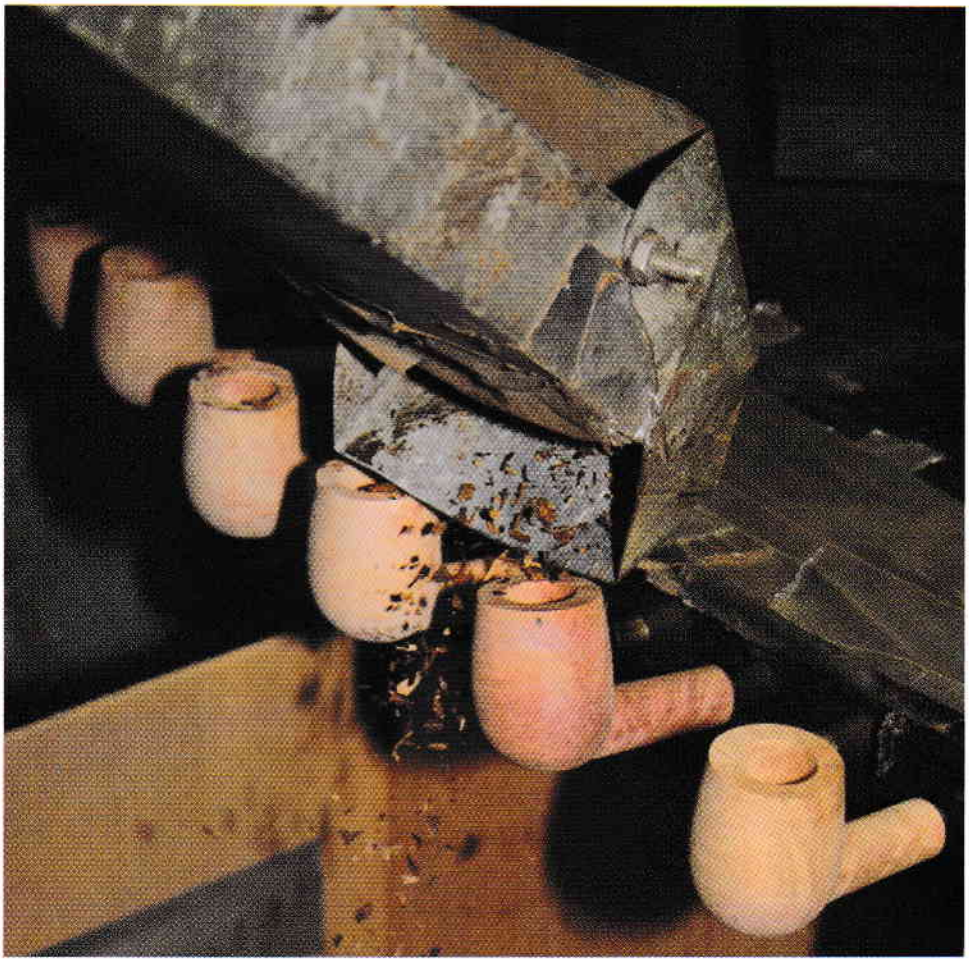
According to Burns and Haynes, the story of Dr. Grabow pipes' origin lies somewhere in that murky realm between fact and fiction. It is known that Louis B. Linkman formed M. Linkman & Co. in Chicago in 1898 to produce pipes. In 1922, the company built a three-story factory at the corner of Fullerton Ave. and Racine.

Although the business was doing well, Linkman searched for ways that

would induce more people to take up pipe smoking. One of the most common complaints he heard about smoking pipes was that they were difficult to enjoy before they were broken in. If the break-in period could be reduced or completely eliminated, Linkman reasoned, then that would overcome some people's difficulties and M. Linkman & Co. could sell more pipes.

Linkman considered several ideas, including treating the inside of pipe bowls with chemicals, but he eventually concluded that if a pipe's break-in period was to be made easier, it must be pre-smoked with real tobacco. He chose an automatic machine that emulated the smoking process for the task and produced the first pre-smoked Dr. Grabow pipe in 1933.

Myth and legend take over on the subject of how Linkman chose the name Dr. Grabow for his pipes. Some people claim that Dr. Grabow was a name that Linkman picked out of the ether, a fictional character who existed only in Linkman's imagination. Others suggest that Dr. Grabow was a real dentist who had invented some pipe improvements,



including a pre-smoking method, and sold them to Linkman. And then there's a letter written by Paul W. Grabow that has circulated in the pipe community. His grandfather, Dr. Paul E. Grabow, was a dentist who lived in Chicago who became Linkman's friend. M. Linkman & Co. had started production on an innovative new pipe, and for marketing purposes, Linkman wanted to name it after a doctor. According to the letter, Dr. Grabow agreed to lend his name to the new pipes in exchange for a free lifetime supply of them—probably unaware his name would some day become synonymous with pipe smoking.

However Dr. Grabow pre-smoked pipes got their name, they continued to be produced by M. Linkman & Co. until 1955, when the brand's trademark was sold to Sparta Pipes, a company owned by the Levitas family, which had been making pipes in North Carolina using mountain laurel since the 1940s. Dr. Grabow pipes have been made in Sparta ever since.

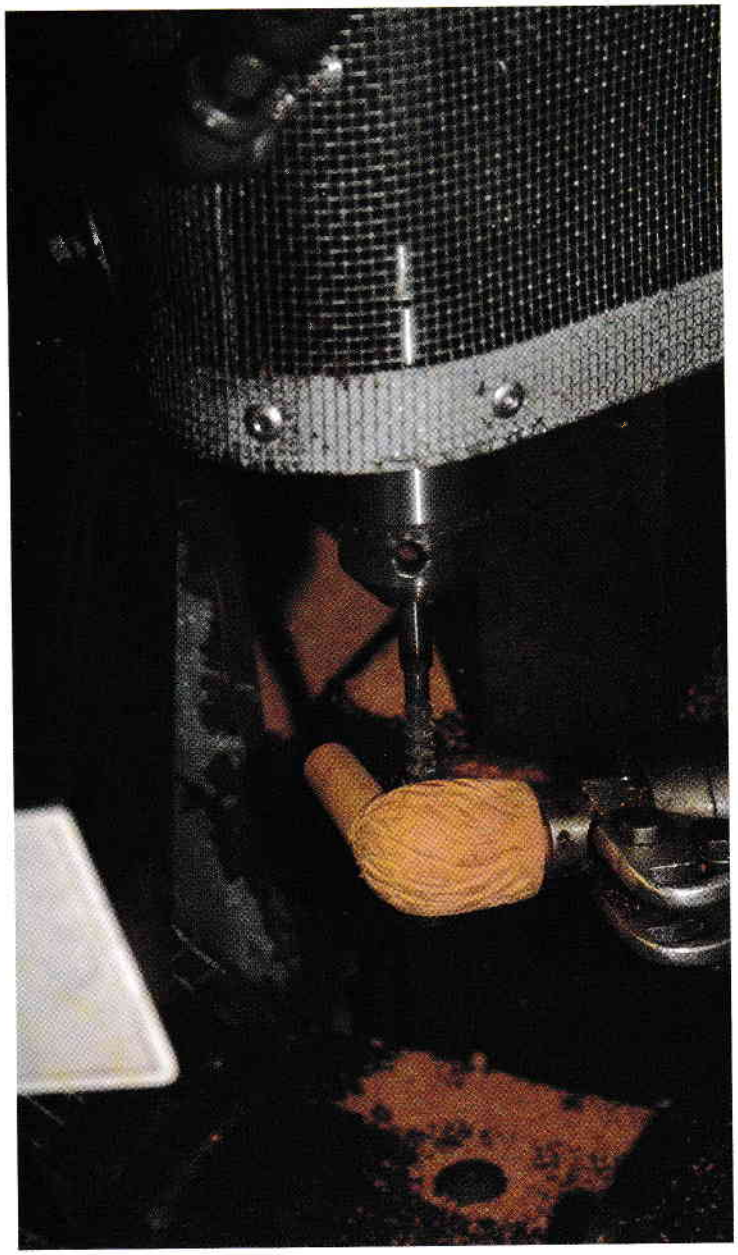
Donning the goggles and earplugs that everyone must wear in the factory, Haynes says, "You're going to be surprised by all the steps we take to ensure that we make the best pipes that we can make."

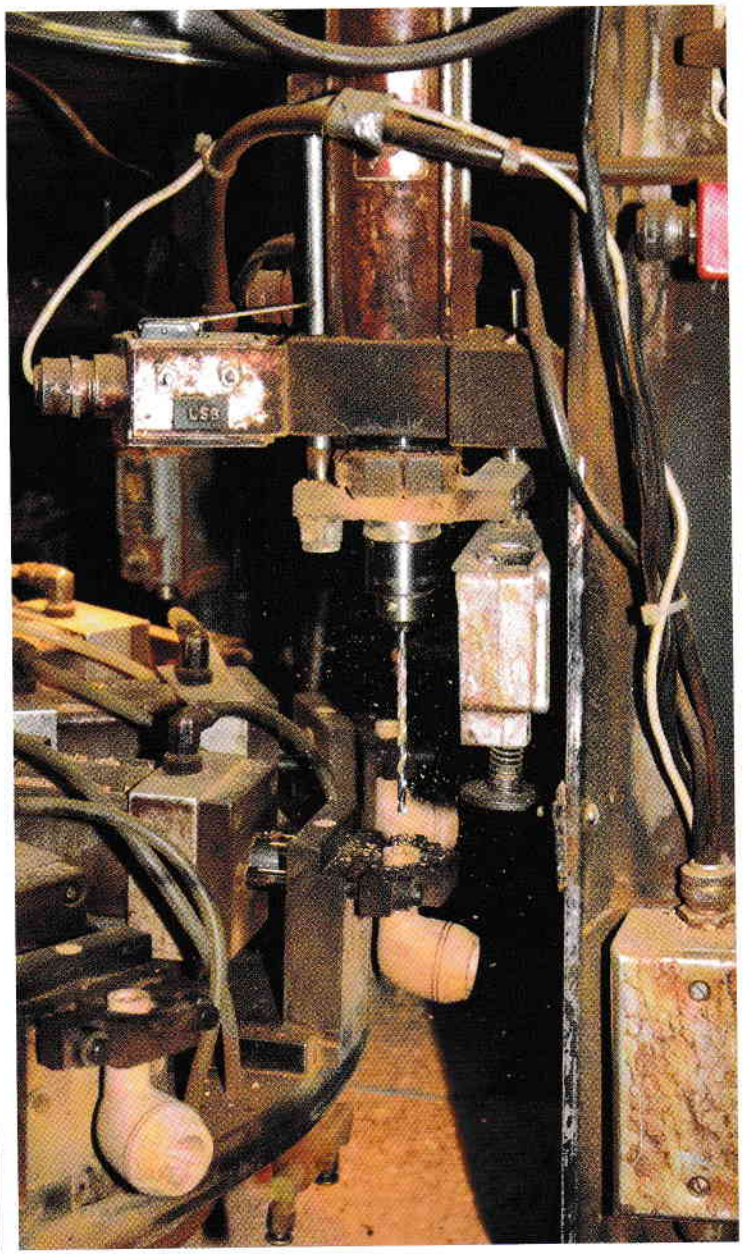
Although they concede that Dr. Grabow pipes are mostly identified as being a drugstore brand, Burns and Haynes insist that it doesn't mean that the pipes are inadequate smoking devices.

"Our challenge is to make a good pipe and maintain a standard of quality," Burns says. "Dr. Grabow was the first pipe that a lot of people smoked because they were available in drugstores. A lot of people are still smoking Dr. Grabow pipes because we provide a good value for the money they spend."

Haynes opens the door leading into the factory. Even with earplugs properly inserted, the din from the dozens of woodcarving machines is quite loud. Shouting above the sound of wood meeting saw, Burns adds, "Aside from hand-carved and specialty pipes, I'm not sure what more quality you can get in a pipe than what goes into a stand-ard Dr. Grabow pipe. Even for an operation of this size, every component of the pipe is ultimately handled by human hands."

All the briar that is used to make Dr. Grabow pipes comes from the Mediterranean basin. The factory stores approximately 15 months of briar inven-





tory. The briar storage room is filled with thousands of burlap bags filled with briar. Each bag is stamped in heavy black ink with the country of origin followed by a series of letters and numbers, as indecipherable as Egyptian hieroglyphics to the uninitiated. But to the employees, those codes contain a world of information.

Haynes explains that Lane Ltd. buys two qualities of briar—First and Extra, with 15 to 20 percent of the briar falling outside of the range that the factory uses for Dr. Grabow pipes.

Outside the briar storage room, an employee sorts a bag of briar. He picks up each piece, examines it, and throws it into one of several other bags fit inside large cardboard drums. "After the wood has been seasoned, we separate the blocks by their approximate sizes and the type of pipe we think we can make from them," Haynes says.

There are 12 different Dr. Grabow lines, encompassing as many as 30 different shapes. Any methods that can be effectively employed to streamline the operation have been adopted. After each briar block has been classified by size and shape, it sits in storage until Haynes determines that a particular shape must be made. Employees will then select the briar in bags with the corresponding number to make that particular shape.

The briar is trimmed into stummels, which is the term used for briar blocks that have gone through fraising, with the bowl and shank shaped but the heel still squared. At this point, the pipe-in-progress is graded.

There are two basic finishes for Dr. Grabow pipes—carved and smooth. Stummels that have visible flaws will eventually become carved pipes; better specimens will be made into pipes with smooth finishes; and those that are too flawed are rejected. "These are what we call firewood," Burns jokes as he picks up a couple of rejected pieces. "They will do great—heating somebody's house next winter."

"Our grading is subjective; all grading is subjective," Haynes adds. "Our quality control is dependent upon trusting that our people, many of whom have worked here for decades, know what they're doing. They are all cross-trained in all the production steps and everybody has the authority to reject a pipe at any step in the process."

After a stummel has been judged, the length of its shank is measured to determine how close the shank can be cut and if it will need a band to lengthen it. "At this stage," Haynes says, "every pipe has been handled multiple times. The briar has been taken from the seasoning room and placed into the size bags. It's been taken from the size bags to the shape bags. Then it comes here, where the briar's quality and the size of the shank are determined."

After a block has been cut, it is dampened to better examine the quality of the grain. Very few of the bowls—perhaps one in a thousand—require no patchwork. Some of those also have exceptional grain characteristics. "The truth of the matter is that Dr. Grabow customers can get a perfect bowl with no patches and flawless grain because the same wood that comes to us could have gone to artisan pipemakers."

The Dr. Grabow factory reserves the very best of its briar with exceptional grain characteristics to perhaps someday market higher-grade pipes. "I truly believe that we have the capability to make higher-grade pipes," Haynes says. "We just have to determine how we would sell them."

Stummels are then individually placed into a machine that trims the shanks and bores the airholes. According to Haynes, this machine represents the most automated process in the manufacture of Dr. Grabow pipes. The machine drills airholes with amazing speed and precision.

Whenever the market dictates that a particular shape needs to be produced, employees select the appropriate stummels and start carving them—half will be carved pipes and the remaining will be smooth pipes. Several carving stations stand at the back of the factory. Each workman resembles an IndyCar driver, manipulating a small steering wheel that turns each stummel in relation to the saw.

The process is similar to that employed by artisan pipemakers—the main difference is that the artisan would hold the stummel in his hands rather than placing it in a vice. Indeed, most of the steps that go into making a Dr. Grabow pipe are performed in comparable ways in small workshops around the world.

The briar has been turned into pipe bowls. By this time, the blocks have

been trimmed, sanded and bored to their proper sizes, and now they are fitted with the tenon that holds a 6-mm paper filter. "After years of using screw stems, we abandoned that and adopted paper filters," Burns says. "Paper filters do a much better job."

Once the filter tenon has been added, the pipes are ready for perhaps the most fascinating step in the Dr. Grabow production process—pre-smoking. Being a "pre-smoked" pipe has been the concept behind Dr. Grabow pipes since their inception more than 70 years ago.

In a separate room lies the secret behind the company's age-old slogan. Looking something like a spacecraft from a 1950s sci-fi matinee, the room is dominated by a five- or six-foot disk that seems to float in the center of the room. An employee places the pipes' shanks onto aerator valves fitted to the outside of the revolving disk. Loose tobacco drops from a chute, filling each bowl. An automated brush removes excess tobacco from the top of the bowls. The pipes then travel beneath a propane flame that lights the tobacco aided by the draw from the aerator valves. By the time the pipes make one full circle, a matter of a few minutes, the pipe has been "pre-smoked." The ashes are then dumped and the pipes

return to the factory, where they are then fitted with mouthpieces.

Most Dr. Grabow mouthpieces are made in Greensboro, N.C., from ABS plastic injection molding. The mouthpieces are placed in a large shaking metallic container filled with pink triangular stones and liquid soap. "The triangular objects are an abrasive media to take off the mouthpieces' molding lines," Haynes says. "The soap keeps it clean."

"We also use rubber and Italian vulcanite stems," Burns adds. "The rubber stems are used for low-volume stems for which we haven't a mold. We use acrylic stems for our Royalton line, which is our top-line Dr. Grabow pipe."

The mouthpieces are fitted onto the pipes using a machine. An employee checks that each mouthpiece is fitted snugly into the shank. "The mortise and tenon connection has to be perfect," Haynes says. "There are fluctuations in moisture and temperature that can affect the wood. If the connection is too loose, the mouthpiece will fall off the pipe when it dries. Conversely, it will split if it's too tight."

Mouthpieces for bent pipes are subjected to a heating process and then bent to the proper angle. They are then put into cold water to preserve the bend. All the mouthpieces and pipes are then subject to a final fitting that permanently pairs them.

Each pipe is then examined for flaws. After all the flaws have been discovered and patched, the pipes are subjected to a series of sanding processes. "We'll finish with 240-grit sandpaper for most of our pipes," Haynes says. "A few, like Royalton or El Dorado, will be finished with 320-grit sandpaper."

Once they have been sanded, the pipes are ready for staining. The pipes are dipped in alcohol and then placed on a conveyor, where they are sprayed with the stain. After the pipes have been stained, they are ready for the polishing process and a final inspection. If the pipes pass inspection, they are approved for shipment. Rejected pipes go back through the process until they pass inspection.

Standing beside a crate stacked with cases of approved pipes ready to be shipped out of the factory, Burns says, "Because of the nature of the beast, you have a bunch of people working in the factory who are true craftspeople gifted with an incredible mix of art and experience. It's hard to replicate. Every one of our employees has pride in the history of Dr. Grabow and their part in it."

"Dr. Grabow pipes are about quality at a low cost," Haynes says. "Even our highest-quality pipe is only $32. The only difference between our pipes and artisan pipes is that artisan pipes have been sanded using finer papers and the finishes are more involved. We start with good wood. In terms of quality, Dr. Grabow pipes are as good as pipes that are sold on a board in a tobacco store. Drugstores and convenience stores are clearly our bread-and-butter market."

In other words, Dr. Grabow presmoked pipes will still be available at their traditional outlets, guaranteeing that the doctor will remain in the pipe-smoking realm for some time to come. And there is a high likelihood that somewhere out there at this very moment, a new pipe smoker is picking up his first pipe, a Dr. Grabow, and inducting himself into a long tradition. *P&T*

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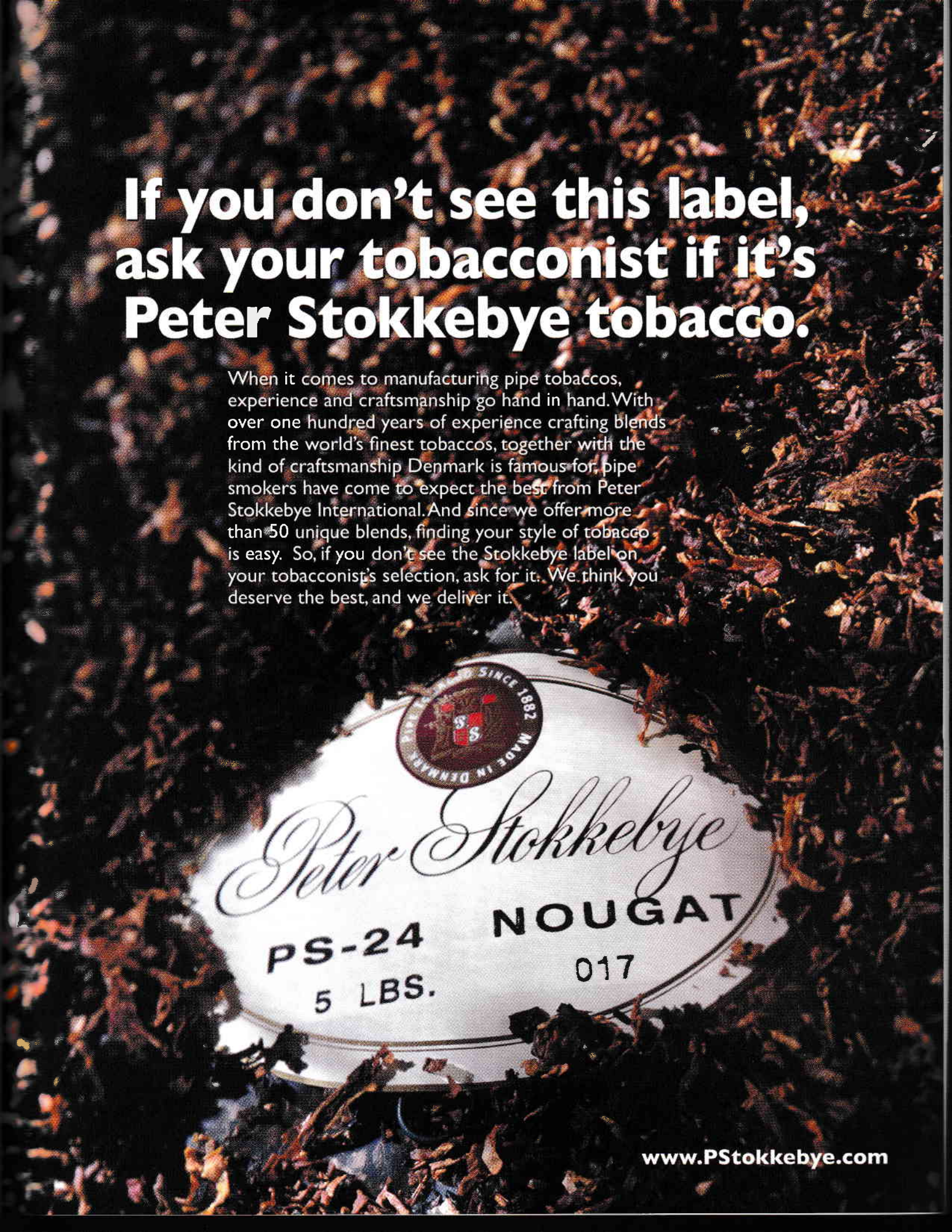

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The Daring Dane

Poul Winsløw has often pushed the envelope with his designs in pursuit of the new and unusual

by Chuck Stanion

Winsløw pipes are made just outside of Copenhagen, Denmark, in a neighborhood of charming, well-appointed homes whose landscaping could have leapt from the pages of a storybook, full of color, gardens and glades. Poul Winsløw's home is beautifully furnished and spotlessly tidy. The rooms are tastefully furnished with highly polished wood furniture, the ceilings are traversed with wooden beams and the walls decorated with original paintings by Winsløw himself, adding brightness and color to the space.

Out back, across a lush lawn and nestled under large trees, are two separate, freestanding workshops. One is a small pipemaking factory and the other an artist's studio. Winsløw's creativity requires more than one outlet, and while readers of this magazine are more familiar with his contribution to the world of pipes, his paintings are popular as well and have garnered a substantial following of admirers.

The pipe workshop presents a stark contrast to the immaculate order of the home. This is clearly a working shop, filled with machinery covered in briar dust, workbenches splashed with stain and a crowded feel of harnessed chaos. It is not disorderly so much as hard-used. A great number of fine pipes have been made here over the years, and the atmosphere is one of productive efficiency dominated by artistic sensibilities. Winsløw's creative side is sometimes serious and sometimes whimsical, but where pipemaking is concerned, he is always professional.

Winsløw is constantly experimenting with pipe design. His mind does not allow him to do the same thing again and again, repeating past successes and taking the safe road. He's willing to take risks in his designs.

"I don't make the best pipes in the world," he says, "and I don't make the worst, either. I try to experiment." He's standing in his workshop, going through a tray of finished pipes and displaying them as he makes his points. He has an easy, affable manner and a boyish enthusiasm. He clearly loves what he does and takes pride in his innovations. "I've worked with different acrylics for very colorful pipes and use many different styles of silver on the pipes. I make a lot of classic pipes and many fanciful freehands—I make pipes through the whole range. Some pipemakers do the same styles through their whole lives. And that's fine if they're comfortable with that. I have my own temperament. You shouldn't change yourself. Learn, grow, but stay yourself. I don't smoke the same tobacco my whole life; I don't eat the same food my whole life; I can't create the same pipes my whole life."

Winsløw bought his first pipe when he was 13 years old, not knowing at the time that one day he would be a pipemaker himself, with a worldwide reputation for excellence in design, beauty and function. Whatever that first pipe was, it's a sure thing it couldn't have matched the quality of the pipes he would later produce.

"I didn't tell my father when I bought that pipe," says Winsløw. "I hid it and smoked outside the house. And I got sick, of course." He laughs. "But that didn't stop me."

Pipe smokers were a common sight in Denmark back then. "Pipe smoking wasn't unusual," says Winsløw. "It was normal." He gradually bought more pipes and increased his enjoyment of the pastime. "My first pipes were small, cheap pipes. And then I slowly bought some better pipes and better tobacco. And then, in Copenhagen, when I was about 16 or 17, I saw my first hand-cut pipes." It was a life-changing event for him. Not only did it expand his appreciation for smoking, it also caused him to start thinking about the craft and how the pipe as an instrument could be improved. "I don't remember who the maker was, but these pipes represented a different world—real handmade pipes, very different from the normal Stanwells and French and English pipes I was used to seeing." The difference was astonishing to Winsløw. "I saw a sandblast in orange and black, and I said, 'I've got to have it.'"

He was still very young—only a teenager—and was active socially, going out with friends and working at a newspaper with people who also smoked pipes. These friends and co-workers admired Winsløw's new pipes but were not inclined to take the financial leap for themselves. "The people I worked with could easily see that the handmade pipes were different and special," says Winsløw, "but they couldn't buy them—their wives would kill them." Winsløw's circumstances were such that he could choose to splurge on nicer pipes. "I could afford them because I was living with my father, so I could spend a week's pay on one pipe if I wanted to—and I did. I loved those pipes. And I was trying lots of different tobaccos as well. It was a new world."

The job at the newspaper was becoming more and more rewarding and may have become a satisfying career for Winsløw. He was starting to learn graphics and become involved in more creative aspects of newspaper publication. But handmade pipes had made such an impression on him that when an opportunity in pipemaking arose, he could not resist it. "One day at the newspaper, I was

talking to someone in the classified advertising department," he says. The friend knew that Winsløw loved pipes and mentioned that there was an ad looking for someone to help with pipe production. "It was Preben Holm," says Winsløw. "So I ran down to my little mo-

torcycle and went directly there. As I rode up I saw at least 15 young men waiting in line. I was very close to turning around; I thought I didn't have a chance. But I decided to try, and to my surprise, I was hired. I quit my job at the newspaper and, at age 17, in 1969, started my pipe career. At that time I had long hair, down to my shoulders, but so did Preben Holm—he was quite young himself. I didn't even know what my salary would be—it turned out to be less than I was making at the newspaper. It didn't matter. I was going to be a pipemaker and that's what I wanted."

He arrived at the Preben Holm shop on his first day, ready to start making pipes. "The production manager told me I could sweep the floor and clean the bathroom. I said, '*What?*'"

Sweeping floors wasn't exactly what he'd anticipated when he quit his job at the newspaper. But after a couple of days, Winsløw was promoted to sanding pipes. There were four or five relatively new men at the pipe factory who also sanded pipes, but Winsløw seemed to have a particular facility with the craft. After only a couple of weeks, Preben Holm took him aside and asked if he would like to try shaping some pipes.

With some guidance from Preben Holm, but primarily using his own artistic sensibilities, Winsløw began shaping pipes and learning finishing techniques. He was given the freedom to use his own ideas for pipe shapes and soon was making pipes according to his own vision. "It wasn't just freehands," says Winsløw. "There is a particular aesthetic. You have to know how the lines of the pipe will be most pleasing to the eye and to the hand. Anybody can make a freehand, but not everyone can make one with sophisticated style." So valuable did Winsløw become to the operation that when he had to take a leave of absence for his obligatory military service, Preben Holm continued to pay Winsløw a third of his usual salary to help guarantee his return. There was no question of that, though, and Winsløw went immediately back to pipemaking after his military sabbatical.

Freehands were very popular in the United States at that time, and those that came out of Preben Holm's shop were bought as quickly as they were made. Winsløw made thousands of pipes for Holm and became the production manager of the factory, with 27 craftsmen reporting to him.

"I worked with Preben for 17 years, but eventually the demand for the pipes began to slow down," says Winsløw. As he watched Holm's business decline, Winsløw realized that he needed to make some decisions about his own career. The Preben Holm factory would soon close, partly because sales had waned and partly because Holm became ill. Sadly, Holm died shortly thereafter, still a young man in his 40s. But Winsløw had already moved on by then.

He thought about working for another pipe factory. "But I had been an employee for all those years, and I thought it would be good to work for myself," he says. "It was hard at first. I had been making a big salary for all that time, and now, nothing. A friend of mine was building houses, and I worked part-time for him and part-time making pipes, and that helped for a while."

At the time Holm closed his factory, he owed Winsløw three months' salary. There was no money, so he gave Winsløw machinery instead. So Winsløw had the tools and the skills to become an independent pipemaker. What he didn't have, though, was business experience.

"I had never been out in the world, I didn't know about the pipe business except how to make pipes," says Winsløw. "The first show I went to, in Germany, I had no clue what sort of pipes to make. I tried in the beginning to do everything, every style. Especially, though, I didn't want my pipes to look like Preben Holm pipes. I was so accustomed to doing that style; I had so much routine in my hands that it was very hard to change. At first, I was doing everything that buyers would recommend. People would advise me to do this or that, and I would do it, but that wasn't so successful."

Listening to other people wasn't working, so Winsløw determined to listen to himself. "Now I started making pipes exactly as I felt. I had some ideas. Sometimes you make mistakes and you can see them right away. But slowly you get your own handwriting. My own style was coming through and the pipes gained in popularity." He would also occasionally see other pipes that interested him, work by other carvers that gave him a springboard to his own interpretations. "When I see something interesting, it gives me ideas, but when you make it yourself it's not exact, you've added your own artistic personality. I feel proud when I see another pipemaker use one of my shapes." ▶

The first two years of working alone were difficult and time-consuming, but Winsløw enjoyed the independence. "I was selling my pipes in Denmark at first. Then I started a partnership with Stanwell. Tom Eltang at that time was doing shows for Stanwell in Germany, traveling around and making pipes, showing what Stanwell was capable of. But it was very stressful for him; he didn't like being away from home that much. So I started doing southern Germany for Stanwell and Tom was doing northern Germany. I brought my own pipes on these tours, too. Stanwell was fine with that because my pipes were more expensive free-hands—a completely different kind of pipe." So Germany was Winsløw's first market, after Denmark. A distribution company in Hamburg, Germany, picked up Winsløw's pipes shortly thereafter, distributing them in Austria and Germany.

A few Winsløw pipes dribbled into the United States, but nothing notable until Lane Ltd. began distribution of the pipes in the mid-1990s. Collectors in the United States soon began appreciating this new Danish brand. Thousands of the Preben Holm pipes they had been enjoying for years had been made by Winsløw, but only now did he begin to attain recognition for his work.

With his pipes doing well, Winsløw decided that it would be nice to offer something within the financial reach of more smokers. He wanted to produce a more inexpensive line of pipes, so he introduced the Crown Viking line. "Crowns are very reasonably priced," says Winsløw. "I could sell many more Crowns worldwide. I never am able to make enough Crowns; there's more demand than time to make them." The Crowns represent a good value in handmade pipes; they can be sold for less because there is less time involved in their manufacture and they do not include the silver, exotic wood or acrylic adornments that most Winsløws have. "There's more detail in the Winsløws than in the Crowns. For younger people, students, people just starting out without lots of money, the Crown is a great choice for them. I make many more Winsløws than Crowns, but I consider the Crowns an important line. Crowns will smoke as well as Winsløws—I don't use cheap wood for any pipe. I make the Crowns much more quickly than the Winsløws;

they don't have silver or amber or special additions, but they smoke just as well."

Approximately 1,200 Winsløw pipes are produced every year, with markets in Germany, Japan, Taiwan, Russia, Austria, Switzerland, Sweden, Denmark and the United States. Concentrating on smooth, rusticated and semi-rusticated finishes, Winsløw produces very few sandblasts. He specializes in attractive fitments on the Winsløw pipes, especially in silver but also in amber, exotic woods and colorful acrylics. Some of us may remember a couple of years ago when many Winsløw pipes were being made with an unusual amount of acrylic in a variety of very bright colors. Many smokers liked that treatment, but some complained that it was too gaudy. "The colorful acrylic was successful in most places," says Winsløw. "You've got to be creative and offer something new, especially for the fairs in Germany. Sometimes it's quite a lot of pressure to come out with something new. But pressure can be motivating; it sometimes helps the creative process. And it's fun. To make only classic shapes is too boring for me. I have to play with colors and combinations."

Winsløw has eased back on his use of acrylic, but he continues to push the creative envelope while trying to anticipate what pipe smokers may want. "Consumer tastes constantly change. Sometimes the horn shape is very popular, sometimes large pipes, sometimes small. In the U.S., I sell many more bent pipes than straight pipes. Traditional shapes are always, well, traditional. But if you have a nice pipe, with good grain, it will always sell. Quality is classic." *P&T*

Nomenclature

Crown (in ascending order):
Viking
200
300
Collector

Winsløw (in ascending order):
E
EG (giant)
D
C
B
A
Private Collection

Grading has not changed since Winsløw began his own business. However, the Winsløw logo on the mouthpiece has changed. First, it was a "W," then a single silver dot, not on top but at 10 o'clock. After complaints that the logo was too similar to that of Dunhill, the single silver dot was discontinued and replaced with a double silver dot, one larger than the other and set to the side of the mouthpiece, which is still in place today.

Crown series pipes have a crown in gold on the mouthpiece.

THE CHICAGOLAND PIPE COLLECTORS CLUB (CPCC)
proudly presents
THE CHICAGOLAND INT'L PIPE & TOBACCIANA SHOW

Show dates: **May 14 & 15, 2005**
Show time: **Saturday, 10am—5pm**
Show time: **Sunday, 9am —5pm**
Admission: **$8 for one day or $10 for both days**

OVER 50,000 PIPES ON DISPLAY
ALL 275 EXHIBITOR TABLES ARE OLD OUT
COME TO BUY, SELL, TRADE OR JUST LOOK

We will have both briar and antique pipe collectors, dealers, distributors, manufacturers, tobacco blenders, pipe makers from around the world, pipe repairmen, Tobacciana authors and museum pipe displays, etc. There will be pipes to buy, both new and estate; antique pipes, accessories and rare tobaccos for sale, plus educational displays and much more!

Location:
The Mega Center, Pheasant Run Resort
4051 East Main Street, St. Charles, Illinois 60174.
For room reservations, call 630-584-6300
or 800-999-3319. *Mention the show for special rates.*

The CPCC will have its second Lee Von Erck "Pipe Making/Hands-on Seminar," on May 12, from 9am until 5pm. This seminar format has changed, for there will be Pre-registration and more class participation with the pipe making machines.

The CPCC, Friday, May 13th "Pre-show" (Buy/Sell/Trade) will start at 9am and run until 5pm. The CPCC, Friday, golf tournament will start at 8:30am.

The United Pipe Clubs of America (UPCA) will have its National Smoking Contest at our show, on Sunday, May 15th, at 1pm. Contact Vernon Vig or David Bull for more information.

We have started an exhibitor waiting list on a first come basis.

Some of the other activities:
Sadik Yanik/ Meerschaum Pipe Carver, Cigar Roller, Seminar by Mr. Per Jensen (Mac Baren's Tobacco, Denmark) on blending, The W. J. Ennis, Rare antique cigar cutters collection, many antique pipe & tobacciana seminars, Briar Pipe Seminars, Int'l pipe makers panel, the Silent Auction & The Going, Going, Gone Auction!

50+ guest rooms will open for buy, sell & trade, there will also be dinners, an ice cream & coffee social, parties, hospitality suites, etc.

Remember the show activities start on May 12th and the actual International Pipe & Tobacciana Show starts on May 14th and continues on May 15th, 2005.

If you have any show related questions contact Frank P. Burla, Show Director, at 630-271-1317 or e-mail to fpburla@aol.com.
We have a show website for further information at **www.chicagopipeshow.com**

2005

Pipes AND TOBACCOS

PIPE *of the* YEAR 2005

Trained as a metalsmith, Massimo Palazzi became interested in pipemaking when a customer brought in a pipe that he wanted fitted with a gold band. Palazzi made his first pipe in 1978 and was soon working in some of Pesaro, Italy's finest pipe factories. For more than 20 years, Palazzi worked for other pipemakers before starting his own company in 1997.

Inspired by Aesop's fairy tale about greed, Palazzi named his company L'Anatra Dalle Uova D'oro, which translates into "the duck that lays the golden egg." Demand for L'Anatra pipes quickly outstripped Palazzi's ability to make them, so in 2000, he invited Andrea Pascucci to become his partner.

Working from Pascucci's workshop, the two pipemakers have built a golden reputation for L'Anatra pipes. Handcrafted using fine Italian briar, air-cured to guarantee cool, sweet smoking characteristics, and often featuring Palazzi's stunning silver work, L'Anatra pipes have become synonymous worldwide with quality and beauty.

Palazzi and Pascucci have agreed to make the 2005 edition of *P&T*'s Pipe of the Year. Each 2005 Pipe of the Year is fitted with a flush-mount silver band and is stamped with the *Pipes and tobaccos* logo and the year as well as the number of the pipe, from 1 to 250. A special feature of this year's Pipe of the Year is that Palazzi and Pascucci have adopted a special silver duckhead logo that's inlaid in the acrylic mouthpiece rather than standing up, as is most common with L'Anatra pipes.

DIMENSIONS:

Length:
5.75 inches

Bowl Height:
2.0 inches

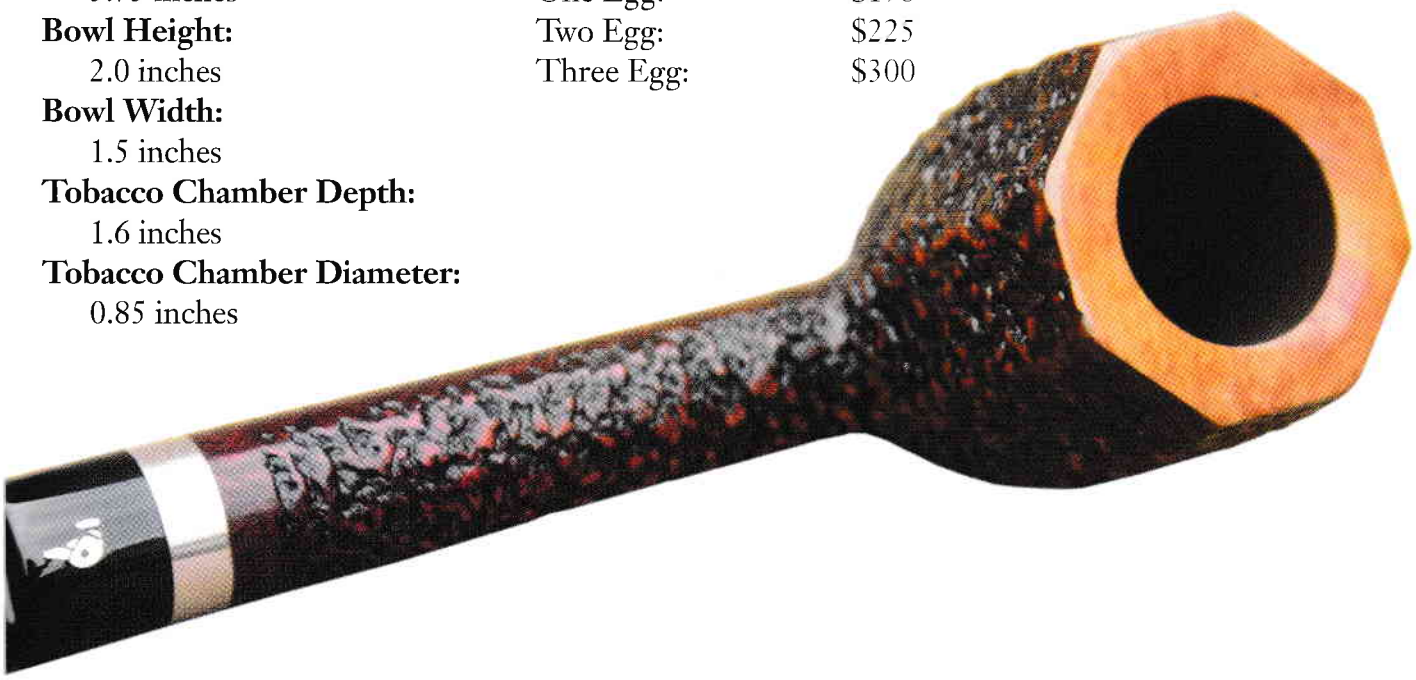
Bowl Width:
1.5 inches

Tobacco Chamber Depth:
1.6 inches

Tobacco Chamber Diameter:
0.85 inches

PRICES:

Rusticated:	$150
One Egg:	$198
Two Egg:	$225
Three Egg:	$300



For more information or to order a *P&T* L'Anatra 2005 Pipe of the Year, telephone 800.346.7469 or e-mail *mprice@speccomm.com*.

An Introduction to the Dunhill Pipe

Dunhill, the most collected pipe in history, owes much of that popularity to its quality and to the stampings on each pipe, which help to provide details of manufacture. But how did that legendary quality come about, and what information can we decipher from that complex nomenclature?

by Richard Esserman

About 100 years ago, an enterprising Englishman applied for a patent for a special kind of pipe to be used while driving a car. Later, he opened a small tobacco shop in London where he developed a reputation as a tobacconist by blending special, individual tobacco mixtures. Then, he developed a "better" pipe that was produced with a handmade stem and confidently priced it above others' pipes because of its superior quality. His name was Alfred Dunhill.

His pipes became instantly recognizable by the simple mark he developed. The distinguishing "white dot" mark on his pipes' stems was put there so his customers would know which side was up. Later, the company he founded expanded to America and other worldwide locations to become what we now know as Dunhill Pipes.

Over the past few years, Dunhill pipes have made a noteworthy comeback with collectors and smokers alike. This is due to the new editions of giant, deep-blasted Shell freehands and the reintroduction of the light Tan Shell, the wonderful smooth Roots, the DR straight-grains and the overall high level of quality of Dunhill's production pipes.

The Dunhill name is and has been the best-known name in pipes for many years. Yet it is impossible to really know all about the history of this famous company, because many of the records were lost in the bombing raids on London during World War II. What is known comes from surviving records and from observations made by collectors and smokers recounting Dunhill's history over the years.

Originally, Alfred Dunhill was an entrepreneur who had interests in a variety of businesses. Dunhill's initial foray into the pipe and tobacco business was in tobacco blending. He developed a special "My Mixture" book in which his customers' preferences were recorded. Along with the success of this book, he discovered that a primary obstacle to increasing this business was the lack of good pipes in which to smoke his great tobacco blends. So, prior to World War I, Dunhill began to make a better pipe and developed many features that made his briarwood pipes smoke better.

Dunhill was a great marketing genius. On pre-1954 Dunhill pipes, there are always patent numbers stamped on the pipes that represent various improvements. For instance, at the turn of the century Algerian briar was considered inferior to French briar in a variety of ways. Smooth Algerian briar graining was visually inferior to many others, but readily available. Around 1916 to 1917, Dunhill developed a process whereby the Algerian wood was literally sandblasted to remove the soft parts of the wood and the grain was made to stand out in relief. By inventing this process, Dunhill took a particular type of briar perceived to be "inferior" wood and turned it into a valued feature we know now as the Shell briar finish.

Interestingly, prior to using this sandblasting process Dunhill also immersed these smooth Algerian briarwood bowls in olive oil for a number of weeks. Afterward, the engorged bowls were left to dry on pegs and periodically the excess oil was wiped off. Originally, this process was used for cosmetic reasons, but it turned out that the oil forced the impurities out of the wood and provided a faster curing process. The process also made briar much hardier so burnouts were rarely encountered.

Consequently, in 1921 Dunhill established a policy that guaranteed the bowl in the event a burnout occurred. That year began the Dunhill dating system, the nomenclature, that was used for tracking bowl purchases to enable its one-year guarantee to be effectively implemented.

In my mind, this was Dunhill's greatest accomplishment and changed how the briar pipe was perceived. In the late 1800s, briarwood pipes were basically a disposable product. They were poorly made and improperly cured. One catalog of that time gave directions to dunk the bowl in water before lighting up—to prevent the bowl from catching on fire! Wood pipes needed to have some permanence before pipe smokers could perceive them as collectible. Consequently, Dunhill's improvements provided important value and Dunhill could price pipes in a confident manner.

Another innovation Dunhill introduced was the aluminum "inner tube," the size of which was indicated by a small number stamp on the pipe. Although the pipe cleaner may be taken for granted today, it did not exist in earlier times and it was very difficult to clean a pipe. Sometimes feathers were used, but generally, when a pipe became most foul, it was simply discarded. The inner tube was a removable object, and when it became clogged, it could simply be removed and replaced with a new

one. Later, the inner tube was improved upon by introducing a flange that prevented the tube from unwanted movement.

The most famous of all pipe trademarks, the white spot, or, as we say in the U.S., the white dot, came about for a reason entirely different from the reason one might suspect. In the early 1900s, pipes were made a bit differently. Sometimes when a stem was removed it was difficult to see which side was up. Around 1915 or so, Dunhill began to insert ivory dots on the top of the stem for this purpose. The pipe began to become known for this trademark, and a few years later, Dunhill patented it. White spots came in all sizes. On some older pieces the white dots are very tiny and on others quite large.

Back in the 1920s, you could go into the Dunhill London store and design your own pipe and the Dunhill factory would make the pipe to your specifications. Some of these pipes were stamped "OD," which stood for Own Design. These pipes did not catch on in the same way as the My Mixture Tobaccos, although a series of pipes stamped "OD" can be found in some old Dunhill *About Smoke* catalogs. Also, sometimes Dunhill turned something by hand and these pipes were stamped "HW" (hand-worked).

During the 1920s, there was little consistency in stamping, as Dunhill used the same shape nomenclature for pipes of somewhat different shapes and proportions. For instance, the soft Algerian briar that was used in the sandblasting process resulted in a blast so deep that the early Shells were not stamped with a shape number. During the 1930s, shapes became somewhat more standardized. Dunhill always had a standard shape chart that used numbers or letters to designate the shape. There were normal shape numbers, which included 59 and 60 (billiards), 120 (full bent), OX (bulldog), LB (large billiard), and R (pot), as well as more rare shapes, such as the LC (large bent), LLB (oversized billiard) and 482 (also an oversized billiard).

During World War II, the Dunhill shop fell victim to Nazi bombs. Because of the German occupation of Mediterranean Europe, briar became difficult to obtain. The war left the European economy in shambles and the American market grew in importance. Americans liked larger pipes and traditional shapes and Dunhill had to adapt to the marketplace. In 1948, Dunhill was able to procure some extra-large briar blocks, which were used in 1949 to produce some oversized pipes. Rather than develop a new one, Dunhill recycled the old "OD" stamp. The first of these giants were thick Shell Lovats, graded "A," the lowest grade, giving us the first modern "ODA."

In 1950, Dunhill originated the "800" OD series. Some were quite odd in shape, while others were much more standard. From 1952 onward the more standard shapes began to be produced, such as the apple (806), prince (834), billiard (835), panel (836), bulldog (837), bent bulldog (839), bent billiard (840), lovat (841), and many others.

The ODA continued to be produced until 1975, when Dunhill introduced the Group 6. Oddly enough, Group 6 was produced in sizes larger than the ODAs, such as the 612 bent. In 1978, due to popular demand, the ODA came back in a modified form. Currently, there are about 40 known ODA shapes.

Prior to the 1950s, Dunhill pipes were produced with one of three finishes:

- Bruyere—smooth with deep red stain
- Shell—sandblast with black stain
- Root—smooth with a light brown finish

The Bruyere was the first finish used on a Dunhill. To get the deep tone, a brown understain was first applied and then a deep red. After a long period of smoking, sometimes the red stain would wear off and the pipe would look brown.

The Shell had a red understain, on top of which a deep black stain was applied. As the pipe was smoked, the black stain would wear off and the red understain would come through. If smoked long enough, the black would wear off and the red color would darken until the pipe turned brown. Later, Dunhill eliminated the red understain and the Shell finish took on a much different look.

Part of the charm of the early Dunhill pipe is that different briar was used for different finishes. Discrete briar helped to make the different finishes unique. Bruyere pipes were made from Calabrian briar, a very dense, hardy briar that has mediocre grain but is perfect for a deep red finish. Algerian briar was used for Shell pipes, Corsican briar was used to produce the Root finish, and Sardinian briar was used for the Tan Shell finish. Algerian briar, when left smooth, is not a very beautiful wood but is quite soft. When sandblasted, Algerian produces tremendous surface patterns. Sardinian briar has a consistent color, is harder, and when blasted produces a dense, more even finish. Corsican briar has beautiful grain and was used for the lightly stained Root finish. It should be noted that the great Danish pipemakers Bo Nordh, Jess Chonowitsch and Lars Ivarsson favor Corsican briar.

During the late 1960s and the 1970s, Dunhill was unable to get the softer Algerian briar, and harder briar had to be used. This caused the blasts to be much shallower. Then, in 1978, Dunhill introduced a "double blast" that for a short period of time was stamped "Deep Shell." Once again, today's Shells have a red understain and black outer stain. Occasionally, black blasted pipes with a straight-grain blast are stamped "Ring Grain."

Initially introduced in 1931, the Root was originally a light brown stain that allowed the beauty of the briar grain to show through. At first, the Root came with a multicolored vulcanite bit. After World War II, the color of the bit was changed to the traditional black.

It is thought that Corsican briar was used to produce this finish. The stain was very consistent over the years until the late 1970s, when a blond finish was introduced. In the mid-1990s the traditional Root finish became very rare. Around 2000, the Root finish was reintroduced, and now both versions of the stain can be found. For some reason, Dunhill does not put a premium on excellent bird's-eye or cross-grain pipes, so great examples can be found at the same price as any other Root.

In 1952, Dunhill introduced a new finish, the Tan Shell. Originally, this finish

might have been called the Root Shell. It is probable that Sardinian briar was used for this finish, which initially used a tan stain, but due to the underlying color of the briar, some Tan Shells may even appear to be red. In the 1990s, Dunhill stopped producing the Tan Shell. In 2001, Dunhill reintroduced the Tan Shell, but with a lighter stain and an unpainted interior bowl wall.

Currently, Dunhill pipes are produced in other finishes as well, including:

- Cumberland—sandblast brown stain with brown multicolored bit
- Dress—smooth black stain with black bit
- Chestnut—smooth dark-brown stain with brown multicolored bit
- Amber Root—smooth reddish-brown stain with a Cumberland bit

The Cumberland was introduced in 1980 at the Principle Pipe Dealers convention in London. Several of the dealers received a Canadian shaped pipe with a tricolored (white, yellow and pink) gold band that covered the top of the bowl. Originally, the Cumberland featured a smooth brown rim, but in the current production, the top is blasted. Occasionally, a straight-grain blast is finished with a Cumberland stain and a "Shilling Grain," a name so developed because the rings look like shillings (coins) stacked on top of one another.

In the mid-1990s, when Root-finished pipes became scarce, Dunhill introduced the Amber Root, a darker-brown smooth finish. The darker two-tone stain allowed the grain to stand out and gave the pipe a deep, rich feel.

Several finishes are no longer made. The most famous is the Redbark, a sandblast with a red stain. This finish was developed in 1972. Originally the stain was a medium red, and then in 1974-75, it was changed to a bright, almost pinkish color that caused its sales to plummet. What customers did not realize was that after it was smoked once, the pipe colored to a beautiful deep red. In 1976, Dunhill changed the stain back to a medium red.

The Redbark pipe was produced until 1987, when it was officially retired with a series of numbered pipes. The Black Briar is another retired finish, which was a smooth black "see-through" finish offered in Europe. Another finish that is no longer made is the County, which was a cross between the Tan Shell and the Chestnut.

Dunhill has often placed a premium price on straight-grain pipes. Pipes that Dunhill recognizes as official straight-grains are stamped with "DR." The first known DRs date from 1915 and are, of course, in the Bruyere finish, as the Root had yet to be developed. (In the early days, when the DR was found in the Root finish, it was stamped "DRR.")

Initially, there were three grades of Dunhill straight-grain, signified by different markings. Soon Dunhill expanded the straight-grain to four grades, then to six, and finally in 1958 to the eight grades used today. At first, the grades were A through F and the ultra-grades G and H. Around 1980, the A through F grades were converted to "stars"—one to six stars. The G and H grades are sometimes referred to as "letter" pipes. (Occasionally, you may discover a Root that has a lot of straight grain but no "DR" stamp, so real bargains can be had if you look hard enough.)

In 1978, Dunhill returned to making some pipes by hand in "freeform" (freehand) shapes, including the DR pipe. Because not every pipe set out to be a straight-grain turned out perfectly, Dunhill used a new grade called the Collector. Initially, the Collector was a "first," with generally about half the pipes having straight grain and only in the Root finishes. The Collector stamp has been expanded to include all finishes. Today, hand-turned pipes are stamped "HT" and those that are extra-large in size are stamped "XL." On group-sized pipes, a number with a circle indicates a hand-turned shape.

A few years after the introduction of the Amber Root finish, Dunhill produced the Amber Flame, a stamp for straight-grain pipes. The Amber Flames range from one to three flames.

Nomenclature and dating on the early Dunhills is very complex. For those who are interested, a book covering this topic in depth was written by Dunhill pipe collector John Loring, who can be reached at *www.loringpage.com*. Other Dunhill articles by John Loring can be found in a pipe enthusiasts' periodical called *The Pipe Smoker's Ephemeris*, edited and published by Tom Dunn, 20-37 120th Street, College Point, NY 11356-2128.

Basic dating from 1955, the year after the patent number nomenclature stopped being used, generally follows the "Made in England" stamp.

- 1955 through 1959: The date stamp is 5 – 9, except that the date number is "raised" and about half the size of the "D."
- 1960: The "0" is "raised" and may have an underline.
- 1961 through 1969: The date stamp is 1 – 9, and is in line with the "D."
- 1970: The "0" is even with the "D."
- 1971 through 1979: The numbering is 11 – 19.
- 1980 through 1989: The numbering is 20 – 29.
- 1991 through 1999: The numbering is 30 – 39.
- 2000 and after: The numbering is 00 – 04.

Between 1921 and 1939, Dunhill occasionally made extra-large pipes with no shape number, commonly referred to as "Magnums." These pipes were made for sale to customers and for display in tobacco stores. One could order special patent-leather-and-wood-fitted "Ventage" cases to protect the pipes. These fitted cases were designed with a small hole at the top of the case to allow the pipe to dry out. In a return to the past, Dunhill recently has reintroduced a very large sandblasted Shell and Tan Shell bent billiard in a fitted Ventage case.

Currently, Dunhill has a new distributor, who is committed to keeping the quality of the normal production pipe as well as introducing new, interesting and unique products of significant value. Occasionally, unique silver- and gold-banded pipes are produced. One such current example is the Bruyere Snake Pipe, which features a silver snake wrapped around the bowl. Another example is the fancy briar calabash with a silver band. After nearly a century, Dunhill continues the tradition of making quality pipes. Let us hope they continue another 100 years. ***P&T***

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A Quick Guide to Dating Dunhill Pipes

by R.D. Field

Alfred Dunhill began to manufacture briar smoking pipes in 1910; the famous white spot first appeared on top of the hand-cut vulcanite mouthpiece in 1915 to indicate to the customer which part faced up. At about this same time, a one-year guarantee against defects was offered on the bowl of each pipe, and to ensure that far older Dunhill pipes were not replaced under this guarantee, a simple dating code showing the year of manufacture was devised and stamped onto each pipe bowl. This code is still in use today.

Over the ensuing years, great interest has arisen over the "mystique" of the Dunhill pipe in general and the dating code in particular. Pipe collectors, especially in America, pride themselves on having acquired Dunhill pipes in prime condition that were made in the 1920s, 1930s and 1940s. Some collectors strive to acquire only those Dunhill pipes made between 1920 (when Dunhill stopped buying bowls turned in France in favor of those turned in London at the newly opened Dunhill bowl-turning facility) and 1928 (the year Alfred Dunhill retired). Much confusion has arisen over the dating code because it has not been standardized over the years, and seemingly minor differences in the code can mean a difference of years, even decades, in the date of a pipe's manufacture.

Adding to this confusion is the fact that the firm has used a great many special stampings, depending on what part of the world its pipes were destined for, and that sometimes these stampings or codes were used for only three or four months.

Leading to even greater confusion is the fact that many pipes were simply stamped incorrectly; at times, one part or another of the code is not to be found on a given pipe.

Taking all this into account, it should not be surprising that the original and complete dating code list, in the possession of the firm's archivist at 30 Duke Street, London, is some 28 pages long. And even if this list were made available, it would be of little use to any but the most expert, because it can be used only in conjunction with the most precise knowledge of the Dunhill pipe as it has changed in appearance over the years.

But enough of the complications in dating Dunhill pipes. What follows is a "general guide" to dating; with it, the reader should be able to date the majority of Dunhill pipes.

Dating of Bruyere and Root finishes from 1925 onward:

1925: On one side: DUNHILL
LONDON

On the other side: MADE IN ENGLAND
INNER TUBE
PAT. NO. 116989/17^{5}

Note: For the years 1925 through 1941, the suffix number (denoting the year of manufacture) is sometimes stamped after the patent number and sometimes after the word ENGLAND.

1926-34: As above, but with an annual change of suffix number, as follows: 6(1926); 7(1927); 8(1928); 9(1929); 0(1930); 11(1931); 12(1932); 13(1933); 14(1934).
Note: For the years 1925-34, other patent numbers were sometimes stamped in place of 116989/17. Some examples are 5861/12 (England) and 1343253/20 (United States).

1935-41: MADE IN ENGLAND $^{15\ 16\ 17\ 18\ 19\ 0\ 1}$
PAT. NO. 417574

1942-50: MADE IN ENGLAND $^{2\ 3\ 4\ 5\ 6\ 7\ 8\ 9\ 0}$
PAT. NO. 417574/34
Note: From this time onward, the suffix number is always stamped after the word ENGLAND.

1951: As above, but with the superscripted suffix "1" stamped after the word ENGLAND; in addition, a group number (e.g., 4R or 3A) is introduced for the first time.

1952: As above, but with the superscripted suffix "2" after the word ENGLAND. Also, instead of DUNHILL
LONDON
the finish of the pipe is stamped under the word DUNHILL—e.g.,
DUNHILL
ROOT BRIAR

1953-54: As above, but with "3" or "4" as suffix according to the year made.

1955-60: From 1955 the patent number is no longer shown on the pipe. Examples for this period read on one side:
④R DUNHILL or ④A DUNHILL
ROOT BRIAR BRUYERE

and on the other side:
MADE IN ENGLAND $^{5\ 6\ 7\ 8\ 9\ 0}$ (according to the year).
Note: During this period, the line under the suffix number was sometimes not stamped, but the suffix number itself is always smaller than the "D" in ENGLAND.

1961-70: Same as above but with the line under the suffix number omitted. In addition, from 1965 to 1970, the size of the suffix number is the same as the "D" in ENGLAND.

1971-75: As above, but with a double suffix number (sometimes underlined): MADE IN ENGLAND 11 12 13 14 15

1976-77: During this period, the group number and finish code were dropped and the old shape numbers were dropped in favor of a new system. Shape numbers during this period had three, four, or five digits. MADE IN ENGLAND 16 17 (according to the year).

1978-82: In 1978, shape numbers all became five digits. Also, the double-digit suffix number (sometimes underlined) again became smaller than the "D" in ENGLAND:

Here is an example of a vintage Dunhill pipe. The "F/T" indicates "fishtail," which is the style of mouthpiece. The "60" is the shape number. The four inside the circle is the size number (pre-1975 Dunhills were available in five sizes: 1, 2, 3, 4 and ODA). The "R" indicates the finish, in this case the Dunhill Root finish. Other finish stamps include "A" for Bruyere, "S" for Shell and "T" for Tanshell. Although the patent stamp in this photo is difficult to read, you should be able to date the pipe using the dating chart. Try it. To confirm your answer, find the second, third, eighth and ninth digits in our fax number on page four. (Photos by Robert C. Hamlin)

MADE IN ENGLAND 18 19 20 21 22 (according to the year).

Dating of Shell, Tanshell, Redbark and Cumberland finishes from 1925 onward:

1925: DUNHILL'S SHELL MADE IN ENGLAND
PAT. NOS. 119708/17 & 116989/17[5]
Note: As with the smooth finishes during the period 1925 through 1941, the suffix number is sometimes stamped after the patent number and sometimes after the word ENGLAND.

1926-34: As above but with annual change of suffix number, as follows: 6 (1926); 7 (1927); 8 (1928); 9 (1929); 0 (1930); 11 (1931); 12 (1932); 13 (1933); 14 (1934).
Note: For the years 1925 through 1934, other patent numbers were sometimes used in place of 119708/17 & 116989/17. Some examples are 5861/12 (England); 1341418/20 (U.S.); 1130806/15 (U.S.); 1343253/20 (U.S.); 1861910/32 (U.S., used only for Vernon Dunhill fitment pipe).

1935-41: DUNHILL SHELL MADE IN ENGLAND
PAT. NO. 417574 15 16 17 18 19 0 1

1942-50:
DUNHILL SHELL MADE IN ENGLAND 2 3 4 5 6 7 8 9 0
PAT. NO. 417574/34
Note: From this time onward, the suffix number is always stamped after the word ENGLAND.

1951: As above, but with the superscripted suffix "1" after the word ENGLAND; in addition, a group number (e.g., 2S; 4S) is introduced for the first time.

1952: DUNHILL MADE IN ENGLAND[2] [group number]
SHELL BRIAR PAT. NO. 417574/34

1953-54: The Tanshell finish is introduced in 1953. As above, but with the superscripted suffix "3" or "4" after the word ENGLAND.

1955-60: From 1955 the patent number is no longer shown on the pipe:
DUNHILL SHELL BRIAR MADE IN ENGLAND 5 6 7 8 9 0 (according to the year).
Note: During this period, the line under the suffix number was sometimes not stamped, but the suffix number itself is always smaller than the "D" in ENGLAND.

1961-70: As above, but with the line under the suffix number omitted. From 1965 through 1970, the size of the suffix number is the same as the "D" in ENGLAND:
MADE IN ENGLAND 1 2 3 4 5 6 7 8 9 0

1971-75: As above, but with a double-digit suffix number (sometimes underlined). The Redbark is introduced in 1973.
MADE IN ENGLAND 11 12 13 14 15

1976-77: During this period, the group number and finish code were dropped and the old shape numbers were dropped in favor of a new system. Shape numbers during this period had three, four, or five digits. DUNHILL SHELL MADE IN ENGLAND 16 17.

1978-82: In 1978, shape numbers all became five digits. Also, the double-digit suffix number (sometimes underlined) again became smaller than the "D" in ENGLAND. The Cumberland finish is introduced in 1980.
DUNHILL SHELL MADE IN ENGLAND 18 19 20 21 22

One Smokin' Collection

Antique Pipes from the Colorado Springs Pioneers Museum

by Katie Davis Gardner, Museum Curator

In 1946, Hutchinson, Kansas' James Lee Dick bequeathed what was then considered one of the largest pipe collections in the country to the Colorado Springs Museum in Colorado Springs, Colorado. He had acquired more than 600 antique pipes from around the world since he was a freshman in college in 1898. Dick, who spent his summers in Colorado, chose the tiny museum because of its tidiness and professional care, although the museum staff was somewhat at a loss as to what to do with such a large collection. The museum has cared for and displayed the collection on a rotating basis for 56 years.

The museum is currently displaying the pipes thematically with detailed identification and interpretive labels. The exhibition, which runs through March 12, 2005, features 118 antique pipes, all but two of them from the Dick collection.

"These objects are individual works of art collected over decades by a person with great knowledge and passion," says museum director Matt Mayberry.

The pipes range in date from the 1700s to the 1940s. The exhibition consists of 11 cases displaying pipes by type. Pipes made of similar materials—such as clay, meerschaum, glass and porcelain, wood, briar, and metal—are grouped together. One case features pipes made of a variety of unusual materials, such as amber, leather and corncob. Exotic water and opium pipes from Asia and the Middle East, as well as American Indian pipes, highlight the world's diverse and historic cultures. Pipes carved in animal and human forms range from folk art to fine art, from the silly to the sublime.

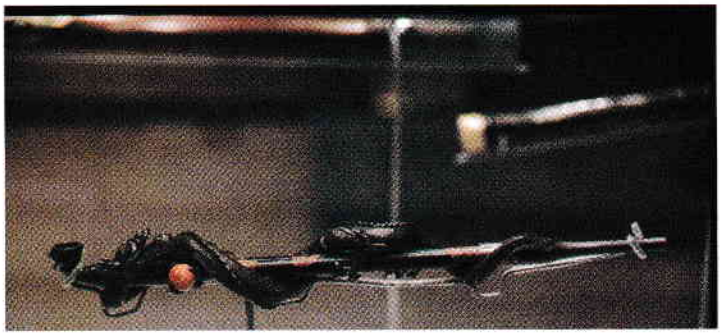
One of the highlights of the exhibit is a French tobacconist's store sign made as a large wood pipe carved in the shape of an African man's head and adorned with silver, ivory and jade mounts. A collector's paper label attached to the bottom of the piece indicates that it is from the Louis XV period. The museum's American Indian holdings are outstanding. Examples originate from Alaska and the Northwest Coast, the Plains of the Midwest and Southwest, and the Pueblos of the Rio Grande River Valley. Among the materials used are ivory, catlinite, wood, volcanic tuff, clay, fired ceramic, reed, and rock, with adornments including leather, paint and feathers. One highly unusual piece with a bowl made from black volcanic rock and the stem from wood that's wrapped in leather was collected by Dick at the Taos Pueblo in New Mexico.

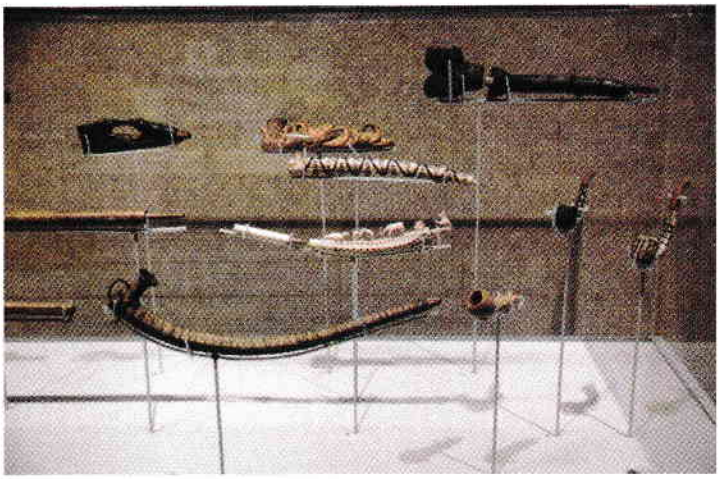
The pipes are supplemented by historic images from the museum's archives that show pipes and other smoking products in use. Several 1906 interior and exterior shots of Colorado Springs' Brunswick Billiards and Bowling Parlor record an elaborate display of tobacco products for sale, the proprietor himself shown smoking a pipe. A professional 1898 studio portrait records the renowned Shoshone tribal chief Washakie posing with his council holding his catlinite-and-wood-stem pipe, while other men display their commercially made tomahawk pipes.

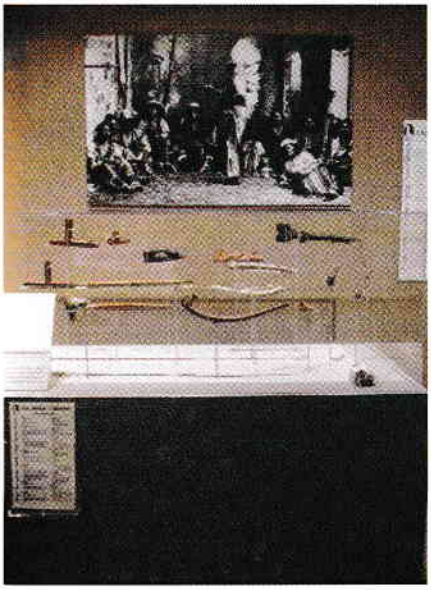
In addition to the spectacularly intricate pipes and fascinating photographs, the museum provides explanatory text to give an overall history of pipes and their significance in world cultures. Also, as a nod to today's collecting mania, the staff chose to place the pipes in the context of the psychology of collecting, including quotations about the motivations and mindsets of collectors, and a short biography of Dick. Visitors who have never seen antique pipes are pleasantly surprised to find themselves drawn to their beauty and historical importance. Visitors writing in the visitor comment book report having learned about "how long smoking has been around," "the many materials pipes have been made with," and "the abundant creativity that went into making them." Additional submissions include, "The detail is awesome," and "I'm not alone," the last evidently from a devoted pipe smoker. *P&T*

In the Winter 2003 issue of *P&T*, pipe historian, bibliophile, and book dealer Benjamin Rapaport stated that the Colorado Springs Museum is one of the few places where antique pipes can now be conveniently accessed by the public. Evidently, the James Lee Dick pipe collection is becoming more historically important as other large collections close their doors to visitors. Visit the James collection at the Colorado Springs Museum, 215 South Tejon Street. Winter hours are Tuesday through Saturday, 10 a.m. to 5 p.m. Visit the museum's award-winning Web site at *www.cspm.org*. For more information, call 719.385.5990.

Animal Carvings







Antique Pipes:
One Smokin' Collection

Quotable Quotes:

Pipes and Pipe Smoking...Literarily Speaking

by Ben Rapaport

Anyone engaged in an informal conversation, particularly in a social setting, no doubt enjoys exchanging quips or participating in light banter. When an opportunity arises, it's the well-read individual who might reach into his bag of belles-lettres for an apropos quotation. And if it's true that there's nothing new under the sun, then what was said—or read—yesterday is just as valid today. So, should a friendly conversation among pipe smokers suddenly turn from the mundane or pedestrian to the highbrow or academic, what, of yesterday, is quotable today? Literature is replete with testimonials to the joy of tobacco and inspirational references about the comfort of smoking, but rather than summon a host of these quotations, a rather encyclopedic effort, here are some gems from various pens, an assortment of passages from literature—some famous, some not so—limited to pipes and pipe smoking. Some are humorous and lighthearted, others are serious and thought-provoking; collectively, all portray the pipe in a positive light.

These quotations are presented in no particular importance or order of priority other than their chronology. Although not central to their respective narratives, for whatever reason, each of the following authors included a passage with a positive spin on pipe smoking. By direct or indirect inference, this small group of scribes (from a much larger contingent of pipe-smoking luminaries) found great pleasure in pipe smoking—and recorded it for perpetuity!

Poet William Cowper: "...I hear nothing but the pattering of a fine shower and the sound of distant thunder, wants only the fumes of your pipe to make it perfectly delightfull. Tobacco was not known in the Golden age. So much the worse for the Golden age." (Letter to Reverend William Bull, June 3, 1783)

Royal Navy captain and novelist Frederick Marryat: "[My father's] whole amusement was his pipe; and, as there is a certain indefinable link between smoking and philosophy, my father, by dint of smoking, had become a philosopher. It is no less strange than true that we can puff away our cares with tobacco, when without it they remain an oppressive burden to existence. There is no composing draught like the draught through a tube of a pipe." (*Jacob Faithful*, 1834)

Lawyer, politician, judge and writer Thomas Chandler Haliburton: "The fact is, squire, the moment a man takes to a pipe he becomes a philosofer; it's a poor man's friend; it calms the mind, soothes the temper, and makes a man patient under troubles. It has made more good men, good husbands, kind masters, indulgent fathers and honest fellows than any other blessed thing in this universal world." (*The Clockmaker: The Sayings and Doings of Sam Slick*, 1836)

Novelist and poet Sir Edward G.D. Bulwer-Lytton: "A pipe!—it is a great soother, a pleasant comforter! Blue devils fly before its honest breath! It ripens the brain—it opens the heart; and the man who smokes, thinks like a sage and acts like a Samaritan!" (*Night and Morning*, 1851)

Author Herman Melville: "What business have I with this pipe? This thing that is meant for sereneness, to send up mild white vapors among mild

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white hairs, not among torn iron-grey locks like mine." (*Moby Dick*, or *The Whale*, 1851)

Novelist William Makepeace Thackeray: "The pipe draws wisdom from the lips of the philosopher, and shuts up the mouth of the foolish: it generates a style of conversation, contemplative, thoughtful, benevolent, and unaffected...." (*Sketches and Travels in London*, 1853)

Poet Thomas Cooper (pseudonym: Adam Hornbook): "Now, the pipe calms a man; it slackens his pulse, lulls his restlessness, lays unruly haste and anxiety to sleep, and makes a man willing to stay in the armchair and enjoy it as one of the pleasantest and most comfortable things in life, and let the world, if it will, go a-gadding." (*The Family Feud*, 1855)

Dr. T. Abbleby Stephenson: "Smoking promotes kindly feeling, good temper (witness, no one is ever in a passion with a pipe in his mouth), equanimity of mind; and is not the last a boon, and ought not physicians, knowing the power of mind over matter, minister to it?" (*The Lancet*, April 4, 1857)

Etcher, art critic and art book author P.G. Hamerton: "Besides, tobacco is good for the wits, and makes us moralize. All the above sagacious observations came out of a single pipe of tobacco ... and the cleverest parts of many books and review articles are all tobacco." (*A Painter's Camp in the Highlands, and Thoughts about Art. Volumes I and II*, 1862)

America's first literary celebrity, Samuel Langhorne Clemens (a.k.a. Mark Twain): "Ham and eggs, and after these a pipe – an old, rank, delicious pipe – ham and eggs and scenery, a 'down grade,' a flying coach, a fragrant pipe and a contented heart – these make happiness." (*Roughing It*, 1891)

Harvard scholar, Taoist, modernist, mentor and spiritual guide Dr. Lin Yutang: "The man with a pipe in his mouth is the man after my heart. He is more genial, more sociable, has more intimate discretions to reveal, and sometimes he is quite brilliant in conversation and in any case, I have a feeling that he likes me as much as I like him." (*Importance of Living*, 1937)

Theatrical producer and writer Russell Janney: "You should smoke a pipe," said the Bishop. "Tobacco is one of the real blessings bestowed upon mankind. It has kept many a stomach from wrongly directing a disturbed mind." (*The Miracle of the Bells*, 1946)

Former *Esquire* editor Arnold Gingrich: "Pipe smoking is a calm and contemplative activity, best pursued while reading or perhaps while writing, but in any case when you're alone." (*Toys of a Lifetime*, 1966)

Biographer John Atkins: "The pipe is more than a physical comfort. It provides powerful psychological reinforcement." (*J. B. Priestley: The Last of the Sages*, 1981)

Novelist, short-story writer and poet John Updike: "The pleasures of a pipe. The tapping, the poking, the twisting, the cleaning, the stuffing, the lighting: those first cheek-hollowing puffs, and the dramatic way the match flame is sucked deep into the tobacco, leaps high in release, and is sucked deep again. And then the mouth-filling perfume, the commanding clouds of smoke." (*Roger's Version*, 1986)

Much more than this handful of quotable quotes can be found in assorted works of fiction and nonfiction in which the central subject has nothing to do with smoking. Had I included the musings of several who were either inveterate smokers or at least wrote about it, among them, J.B. Priestley's "A New Tobacco" (1927), "Trying New Blends of Tobacco" (in *Delight*, 1949), and "The Art of Smoking" (1971); Christopher Morley, "Confessions of a Smoker" and "The Last Pipe" (in *Shandygaff*, 1918), *Pipefuls* and "Christmas Tobacco" (1920), *Chimneysmoke* (1921), and "My Pipe" (1929); A.A. Milne, "Smoking as Fine Art" (in *Not That It Matters*, 1919); and P.G. Wodehouse, "Smokers of the World, Unite" (1973), the number of quotations would be exceedingly large. But you get the drift from the several that have been selected.

A concluding entry, neither in chronological sequence nor a quotation from literature, is so elegant and near note-perfect that it expresses the essence of all things charitable about pipe smoking:

> At the conference table a break for a smoke can be the start of a treaty.... Wherever men foregather, a good tobacco can ensure that ill will goes up in smoke. Just so does Balkan Sobranie spread its beneficent wisdom. In its long slow smoke, anger loses its venom. In its rare and magical aroma, argument loses its bite. Through its smoke-rings all men can see a rosier world and be at peace. (*Balkan Sobranie* advertisement, 1967)

An abundant store of memorable quotations already exists in print, but it is unlikely that one will find such comforting language, such expressions of solace from or virtues of the pipe in future works of fiction and nonfiction. Tobacco, some say, is facing banishment; others argue that banishment in the near future is an unlikely event, but in some quarters, it is believed that tobacco suffers from ostracism or exile. Perhaps 2005 is the ideal year in which some pipe devotee undertakes to mine, extract, collate and publish all such pro-smoke quotations as a much-needed miscellany for our time, one that might be titled *Prominent Pens & Persuasive Prose for the Pipe Smoker: An Anthology for the Tobacco Age*. **P&T**

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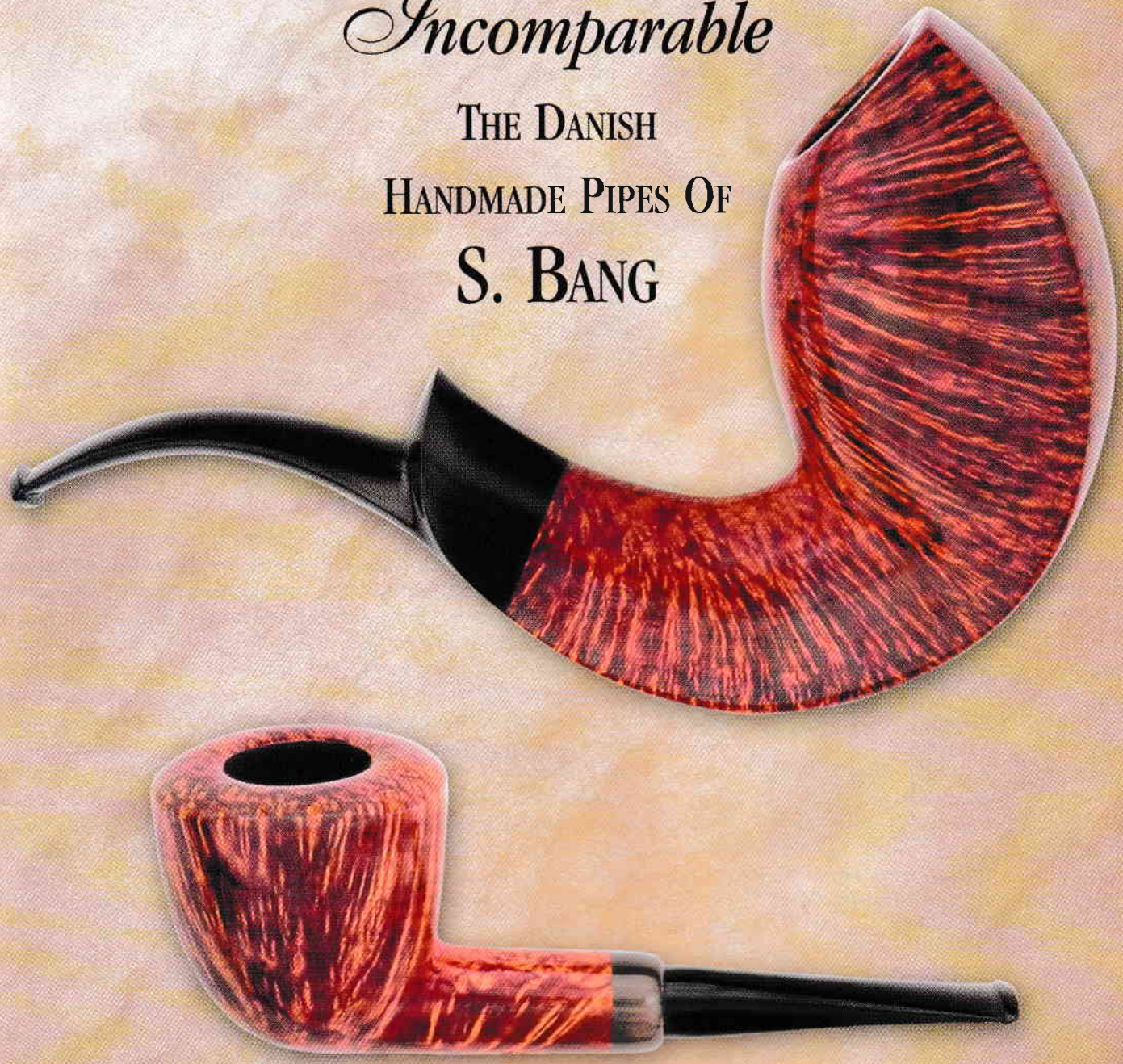

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Fit Your Face

Do we really need to take our body types and facial features into consideration when choosing a pipe? Some people do, and the issue has been a marketing strategy in the past

by Bruce Harris

More than half a century ago, readers of *Pipe Lovers* magazine were asked to answer the following question: "In selecting a new pipe, should any thought be given as to its appearance on the face of the man who smokes it?"

Editor and publisher George Cushman selected eight responses and published them in the February 1947 issue. There was no consensus then, and it will be shown that things have not changed much in the years since Mr. Cushman originally posed the question. Prior to reviewing the pros and cons expressed by pipe smokers of yesteryear and today, let's examine where this pipe-and-face controversy may have begun.

The fashion industry has always dictated what is hot, what is not, and what goes with what. This holds true for clothes and accessories. The type and size of earrings a woman wears will depend on the shape/size of her head, ears, hairstyle, etc. Eyeglass frames need to be selected carefully. The look achieved is dependent upon your head type. Do you want to emphasize the forehead? De-emphasize your chin? Draw attention to or away from your jaw line? In the late 1940s, a gentleman could select a bowtie according to his shape. There were bowties best suited for short men, tall men, slim men and stout men. What does all of this have to do with pipes? Maybe nothing. Maybe everything.

A small man smoking a huge pipe and a large man smoking a tiny pipe look peculiar. A glance at the farcical September 1947 cover of *Pipe Lovers* should be enough to convince anyone. The world-famous Kaywoodie Pipe Co. was certainly convinced of the importance of selecting a pipe with regard to face type. In 1937, the company began its "Kaywoodies are designed to fit the face" advertising campaign, and these continued in Kaywoodie catalogs through 1959. According to S.M. Frank & Co. (Kaywoodie) Vice President of Sales Bill Feuerbach, "The ads appeared only in Kaywoodie catalogs. They could have been developed by Rudolph Hirsch, who was the first president of Kaywoodie Co., or J.D. Burger, who was the president of Reiss-Premier Co. [Reiss-Premier bought KB&B in 1926]."

Selecting the correct shape of pipe depends upon which of four general facial types you possess. According to the ads, there is a Kaywoodie designed to look and feel right for each of the four types. For example, young men and men with young looks are best suited for medium billiard or medium Dublin shapes. Men with older-looking faces look their best with a churchwarden or Lovat shape. Thin men and tall men usually look better with a slim Dublin, a long Dublin, or a small Colt. Finally, short men or fat men ("fat men" was changed to "stout men" after it appeared in 1937) could have their looks enhanced with the selection of a chubby or large apple shape, a chubby billiard shape, or large or extra-large billiards, as well as bulldogs. "When you look at the different years' catalog pages," Feuerbach says, "you can see the shape numbers changed periodically as new shapes were added or discontinued. I also noticed that Shape 01, the Yacht, was shown under 'Young Men' from 1937 to 1955; then, Shape 01 appears under 'Older Men' in 1958. In 1955, Kaywoodie was purchased by S.M. Frank & Co. Maybe someone at S.M. Frank had a different perception of shapes that fit certain faces?"

When George Cushman asked his readers the question in 1947, Kaywoodie had already been promoting its Fit Your Face campaign for a decade. What did the readers of *Pipe Lovers* have to say? Clearly, 50 years ago there were dramatic differences of opinion. Here are some responses:

> "A real pipe smoker doesn't care how a pipe 'looks' on him, but he does care how the pipe tastes to him."

> "For every facial type there are a number of pipes that suit the individual and give him a pleasant smoke as well. The pattern is childishly simple: long slim pipes for long slim men—Canadians, billiards, Dublins, or prince shapes being the most suitable. For the short heavy boys: the short apple, bulldogs, authors, pot or bull moose styles."

> "In my humble opinion, pipes should be purchased and smoked for

the pleasure derived, and not because they enhance the appearance."

"I think it would be foolish for a man every time he wanted to buy a pipe to buy the type that best 'fits his face.' Thus a thin-faced man would have only thin pipes. Perhaps some fashion experts look at the kind of a pipe you're smoking and decide to what extent it 'fits your face,' but I'd say 99 percent of the public never gives it a second thought."

"A pipe certainly has character, and as a man's most intimate possession, becomes closer to him than many a human being. Why not, then, in choosing a new pipe that one expects to become an old friend, choose one to match one's own character and appearance?"

"I don't give the matter much thought, and I wonder how many other pipe smokers do. Perhaps I should 'try it on' in front of a mirror."

"Try it on in front of a mirror"? This was a popular concept years ago and one that continues today. During the 1940s, the Marxman Pipe Co. installed in many pipe shops an unusual mirror display in which the smoker could "try on" several of the various pipe shapes in order to see how the pipe looked while he was smoking it, and whether or not it fit his personality and face. The mirror was set in a frame, surrounded by 20 Marxman pipes of various sizes and shapes. In order to keep the process sanitary, pieces of disposable tissue were placed over the pipe bits during the try-on period. The mirror enabled the smoker to see exactly how the pipe would appear against the face prior to making the purchase.

In December 2003, I posed George Cushman's question to the readers of the cyberspace newsgroup *Alt.Smokers.Pipes*. Again, the responses reflected differences of opinions. The first response came from Sailorman Jack of New York:

"Probably. Lots of pipe shops have a mirror on the wall for just that reason. I don't pay attention to that factor. If I want the pipe, I buy it."

Sound familiar? Sailorman is not the only one to point out the use of a mirror to "try on" a pipe. Noted author Richard Carleton Hacker, in his seminal work, *The Ultimate Pipe Book*, states, "When considering whether or not to purchase a particular pipe, don't be afraid to 'try it on' for size. Many tobacco shops have mirrors and protective cellophane mouthpiece covers for just this purpose." The more things change, the more they seem to stay the same. Pipemaker extraordinaire Paul Bonaquisti has been asked many times by potential customers, "How do I look with this pipe?" He always responds, "Why? Do you smoke in front of a mirror?"

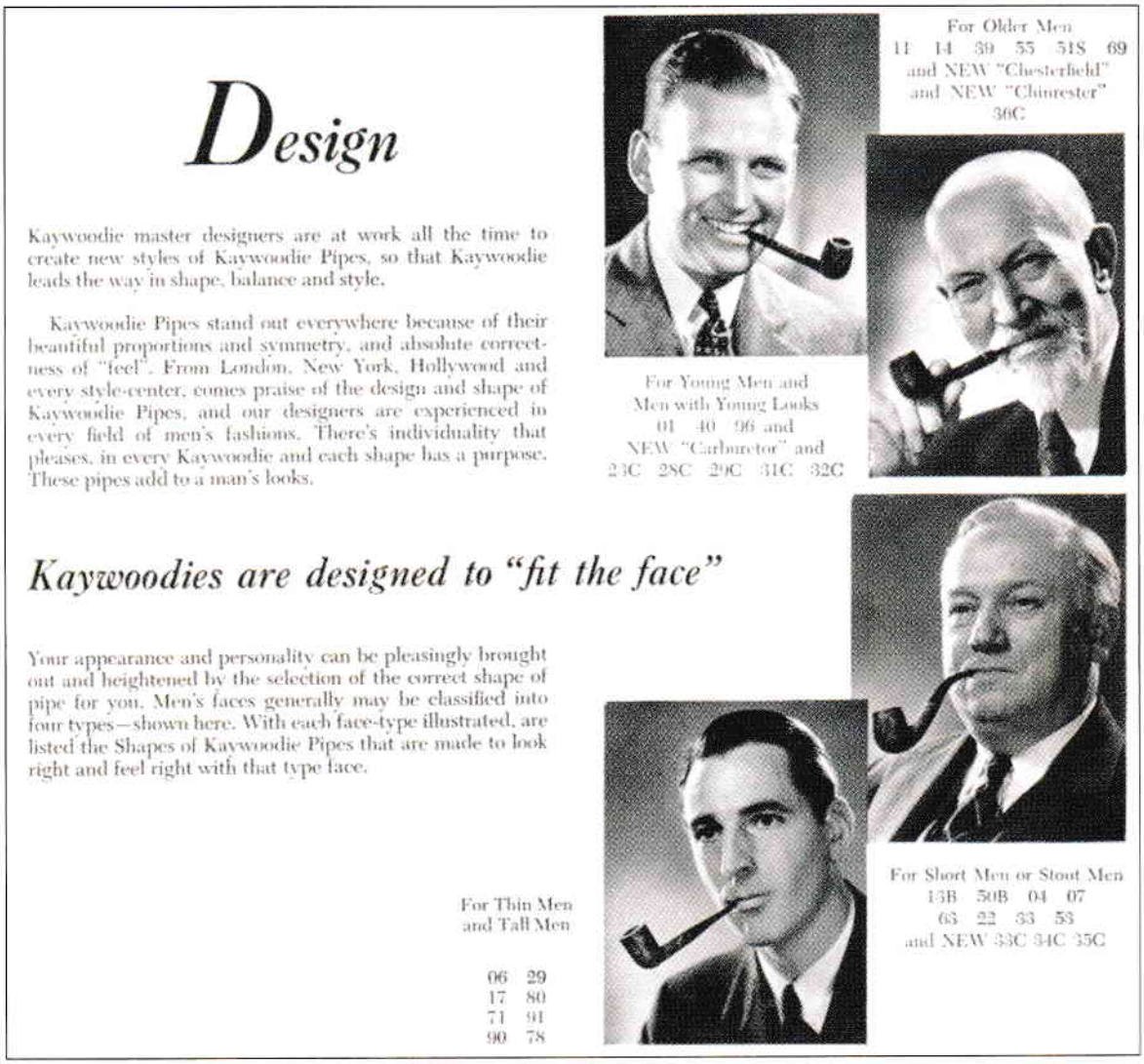
Other responses from readers of the *Alt.Smokers.Pipes* newsgroup include:

"I never give much thought to it. I did, however, have a pipe club member tell me that I had an LB face when I was smoking a Savinelli Deluxe that looked just like a Dunhill LB." (Bob Weiske)

"Never once, in all the years that I've been smoking pipes, have I given a single thought to what I might look like when clenching a pipe in my teeth. I understand there are folks who worry about such things, but I'm not one of them." (Tim Parker)

"No, as a mostly freehand collector/smoker, if I like it, I buy it. No

Kaywoodie catalogs promoted a harmony of physical attributes and pipe styles.


Design
Kaywoodie master designers are at work all the time to create new styles of Kaywoodie Pipes, so that Kaywoodie leads the way in shape, balance and style.
Kaywoodie Pipes stand out everywhere because of their beautiful proportions and symmetry, and absolute correctness of "feel". From London, New York, Hollywood and every style-center, comes praise of the design and shape of Kaywoodie Pipes, and our designers are experienced in every field of men's fashions. There's individuality that pleases, in every Kaywoodie and each shape has a purpose. These pipes add to a man's looks.
For Older Men
11 14 39 55 51S 69
and NEW "Chesterfield"
and NEW "Chinrester"
36C
For Young Men and
Men with Young Looks
01 40 96 and
NEW "Carburetor" and
23C 28C 29C 31C 32C
Kaywoodies are designed to "fit the face"
Your appearance and personality can be pleasingly brought out and heightened by the selection of the correct shape of pipe for you. Men's faces generally may be classified into four types—shown here. With each face-type illustrated, are listed the Shapes of Kaywoodie Pipes that are made to look right and feel right with that type face.
For Thin Men
and Tall Men
06 29
17 80
71 91
90 78
For Short Men or Stout Men
13B 50B 04 07
63 22 33 53
and NEW 33C 34C 35C

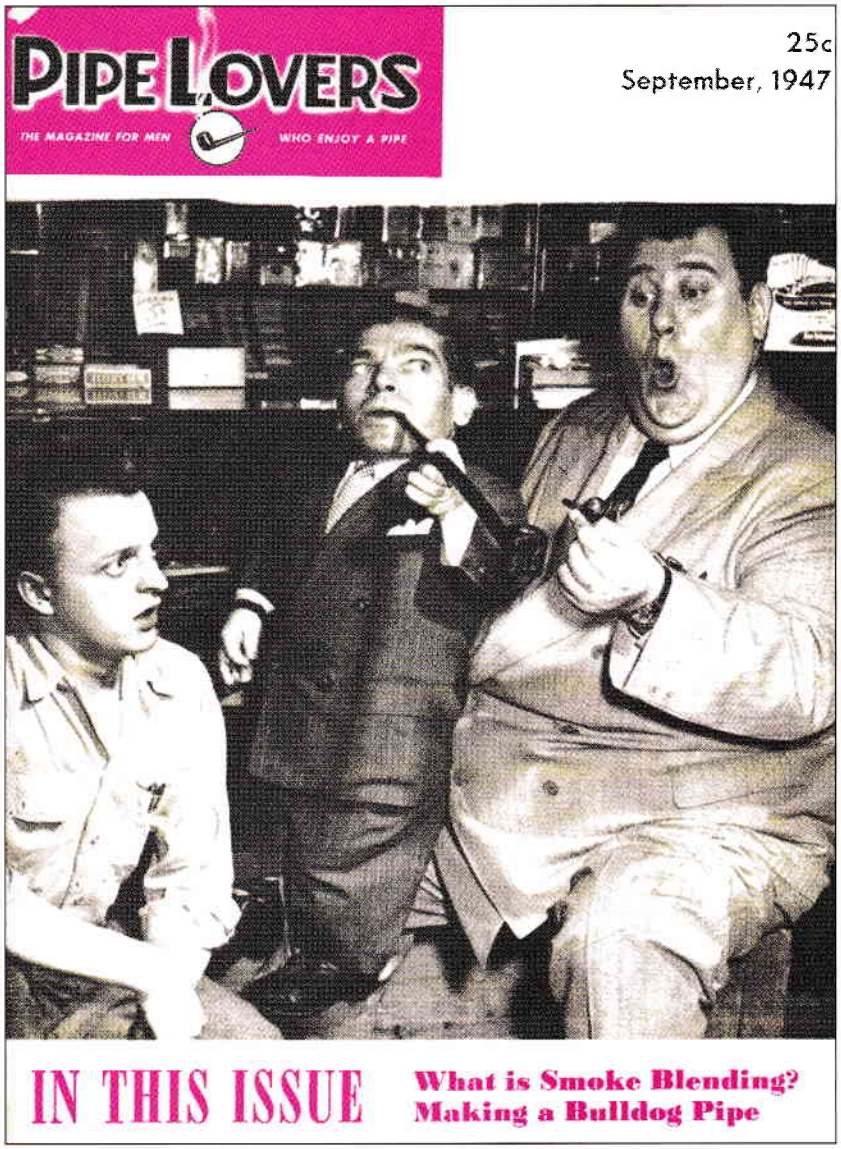
thought as to 'fit the face,' etc." (Ed Duncan)

"This is a personal choice, but for me, it isn't a consideration." (Art Ruppelt)

"I don't believe that any forethought should go into the selection in conjunction with face. However, I find that a great deal of people with beards prefer and look better with full bent pipes. People with rounder facial features lean toward pipes that have round characteristics—e.g., princes, apples, etc. Tall people have a tendency to smoke straight billiards, etc. The Custombilts of decades ago were *huge* pipes. They look funny on men who don't have a large stature. Like an oversized Dunhill, they are big pipes for big men." (Steven Banks)

"When I was first smoking a pipe, I was smoking huge freehands. I'm not a big guy, and I must say that I probably looked quite ridiculous at age 18, 140 pounds, smoking these giant Ben Wades. I had guys at pipe shops tell me that those pipes were 'too big' for me, and I suppose in a fashion sense, they were. But I liked them and I continue to smoke them. On the other hand, I see some big guys walking around smoking little Heeschens. This is certainly contrary to the classic wisdom of 'big guy, big pipe.'" (Dave Ziozios)

"I had heard when I first started smoking some 31 years ago that Dunhill shops fitted pipes to their customers much akin to a tailor fitting a suit. When I was overseas and in Australia, I made it a point to visit the Sydney Dunhill shop, which was very impressive, to say the least! I related this information to the salesperson, and he confirmed it, and indeed selected a bulldog according to my height, weight [5 feet, 7 inches, 135 pounds], etc. However, that was the only time I did something of that sort, and I really don't consider appearance when selecting a pipe." (Robert Donnelly)

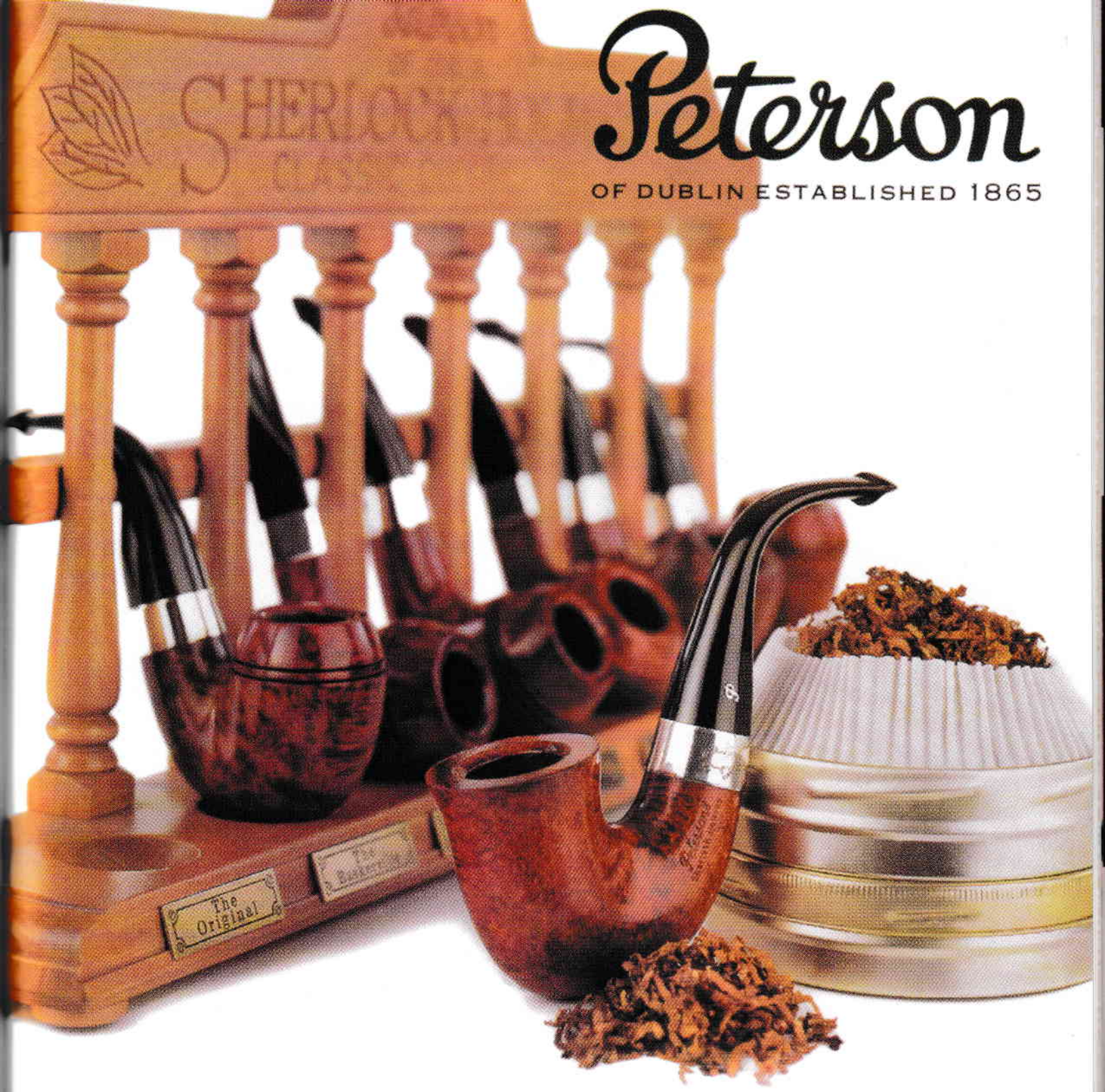


In 1947, the magazine Pipe Lovers *used this humorous cover photo emphasizing the extremes of matching pipes to body types.*

What do the professionals say? On their Web site *SmokingPipes.com*, Jon Tillman and Sykes Wilford call it a myth. "You should buy pipes that you enjoy looking at, holding and smoking. Who really cares if your face is 'tall and lean' and you prefer squat, fat-bowled pipes? It would be a shame to limit your pipe horizons for such a silly reason." However, author Richard Carleton Hacker disagrees. In *The Ultimate Pipe Book* he devotes several pages to "picking the 'right' pipe." Hacker states, "The shape of the face and even the person's overall physique should subtly influence the shape of the pipe that is to be purchased for him or her. For example, a heavyset, portly smoker often looks better with a short curved pipe, whereas a tall, lean individual may appear more in harmony with a long-stemmed pipe and a slender bowl."

Not convinced? American pipemaker Lee von Erck entered a Green Bay, Wisconsin, restaurant with pipe in mouth. Von Erck's exquisite pipes are typically long and lean and quite distinctive (similar to their creator). They are anything but ordinary. The hostess asked von Erck three times if he wanted a smoking or nonsmoking table. He just stood there, looking at her right in the eye, with his pipe clenched between his teeth. The hostess began to get upset, because von Erck was not answering her question. Finally, she noticed the pipe and became quite embarrassed. The pipe fit him and he fit the pipe. There was harmony between pipe and face. They blended together perfectly.

The debate continues. There are probably as many answers to the question as there are pipe smokers. Perhaps this article will give you pause to think about the shape of your face and your appearance prior to making that next pipe purchase. Or, as *Alt.Smokers.Pipes* member Tim Beaulac responded, "I say as long as you can stick that pipe in your kisser and burn tobacco in it, then it 'fits your face.' Nuff said?" ***P&T***



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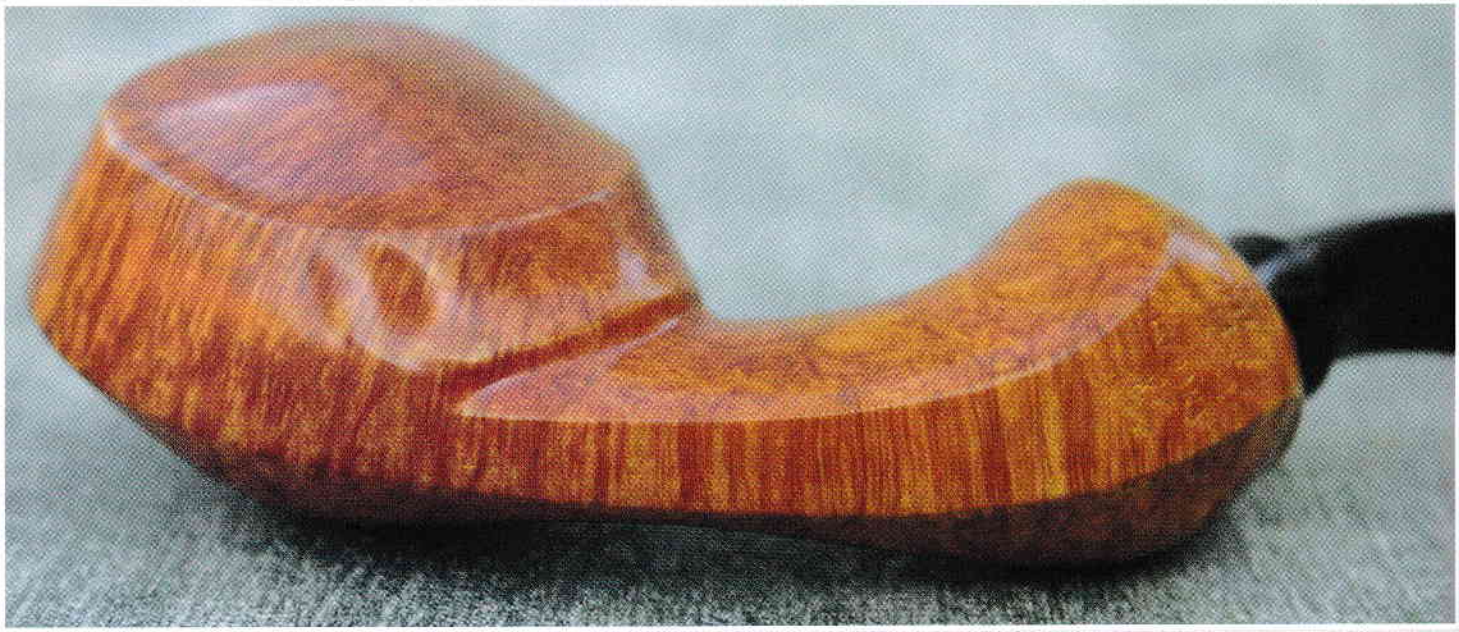
Tsuge Ikebana

Pipes AND TOBACCOS

Museum

Tsuge pipes have become known around the world for their elegant beauty and fine craftsmanship, traits that one would expect from a family that traces its heritage to ancestors who were skilled swordsmiths. Following Japan's ban that outlawed Samurai warriors' wearing of swords, the Tsuge family became involved in the tobacco industry, making cigarette holders and various ivory objects. After World War II, when pipe tobacco was more available than cigarettes, Tsuge started making pipes from dried cherry wood and ivory, and after briar became available, the company's quality smoking pipes evolved into what are today among the finest pipes in the world. Tsuge master pipemakers make approximately one-and-a-half handcrafted pipes, known as Ikebana, a day. This Ikebana is in a shape that has become popularly known as a blowfish. Free-flowing lines and the form following the briar's grain guarantee that each Tsuge blowfish will be as individual as a snowflake. ***P&T***



TRIAL BY FIRE

by William Serad and Tad Gage

In this issue, we bring you a panel of reviewers to provide brief assessments and add their opinions to those of William Serad and Tad Gage. John Offerdahl, Joe Harb, Bob Runowski and Robert Page are all extraordinarily experienced tobacco men, and we sincerely appreciate their participation. Space limitations prohibit biographies of these gentlemen in this issue, but we hope to provide their backgrounds in a future installment.

Cornell & Diehl Tobacco Co.

Bridge Mixture

Serad: A blend of medium-cut Virginias, red Virginia Cavendish and generous but not excessive helpings of Latakia and Perique, Bridge Mixture is not referring to a game of cards. The name is a reference to that old recipe of bad blends, involving splinters and what is pictured on the label left after the horse passes over the bridge. Humor aside, this bears no resemblance to that well-known scatological blend. Rather, it is one of the more complex of C&D's offerings, showing astounding variations in performance across different smoking instruments. In a large pipe, one just gets the broad flavors and the condiments. In smaller instruments and with the slowest possible puffing, a microcosm in flux emerges in the flavors that appear. At times dark, with flashes of brighter flavors, at times heavy then light, it is remarkable in the variance it shows. I suggest a small pipe accompanied by idle and distracted puffing to get the full show. The flavors are all good, and Bridge Mixture is recommended. Just watch where you're stepping.

Gage: The aroma in the tin is tangy and complex, hinting at an interesting combination of red and flue-cured Virginia tobaccos, Latakia, and a touch of Perique. When smoked, a dry, earthy taste predominates, without much sweetness. While it has a distinct Balkan character, no one type of tobacco in the blend steps forward and takes the flavor lead.

I found the blend to be a trifle monodimensional, perhaps because there were too many interesting ingredients serving to cancel each other out. I sensed that the complexity apparent in the tin aroma was the very thing that might have flattened out the flavor in the smoking. However, Bridge Mixture provided a smooth and consistent smoke every time, and was a snap to keep lit.

Offerdahl: On the surface this should be a very appealing tobacco blend for me, being a combination of many things I like. Unfortunately, it took some work to find a place for it. I first tried it in a smaller bowl and for me that was a mistake; once I worked my way to larger bowls, I discovered the pleasures of the blend. That said, while I found it to be an overall good smoke, I also wanted more. What I wanted more of is the Latakia, which, to me, was somehow overcome by the Cavendish (if you can believe that). Still, the nice end kick from the superb Kentucky Burley and the delightful Perique punch almost made up for any other lack, making this a nice smoke.

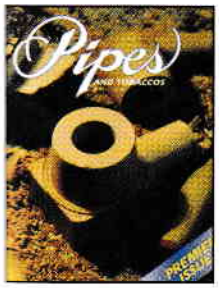
Harb: This blend consists of mostly crimp-cut short nuggets or cubes of light tan color with a few longer pieces of tobacco. The pouch aroma was a bit tart, suggesting a mostly Burley composition. It lit easily and delivered a distinct tobacco taste that stayed on the palate awhile. This is a smooth, cool smoke without depth for those who are looking for a steady, light-bodied smoke.

Page: Genteel, easygoing English with Virginia, Orientals and a touch of Latakia that smokes bland in a large pipe until the last third of the bowl, when the flavors concentrate into a flavorful smoke. But this tastes fine from the get-go in a small bowl. Light in texture and taste, this would make a friendly card-table partner.

Old Hollywood

Serad: A rich spectrum of flavors are produced by this wonderful mélange of red Virginia, Latakia, red Virginia Cavendish, Turkish and cubed Burley. While rich, it is not overpowering, and it shows remarkable restraint, given the ingredients. There is a certain quality to it, an unidentifiable factor, that gives it a unique charm. All the components work harmoniously well together, like one of those watches with the glass back where you get to see all the gears working. You know what's going on, yet you are pleasantly amazed at how well it all goes together. A fine contribution, and among C&D's best, I believe. Highly recommended.

Gage: This offering from C&D is a creative combination of a classic English-style blend and components more commonly found in aromatic tobaccos. It's a visually appealing mixture of reds, golds and blacks, reflecting a couple of different Vir-



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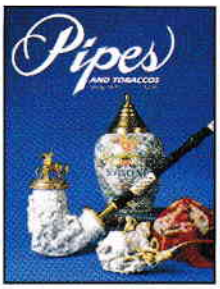

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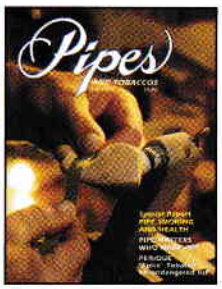

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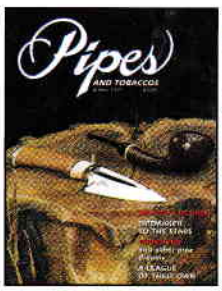

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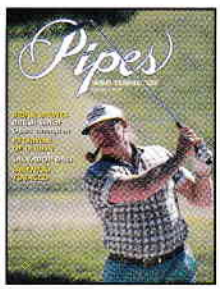

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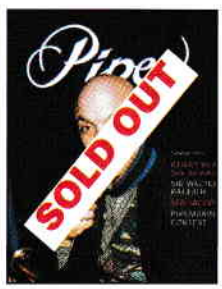

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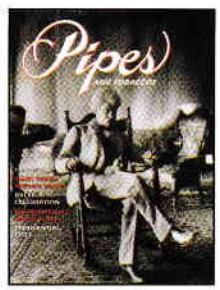

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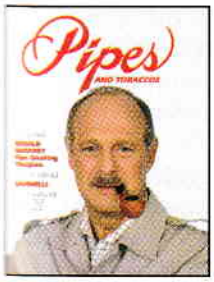

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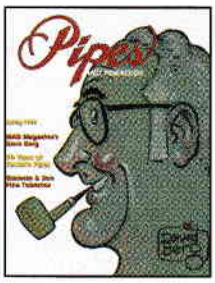

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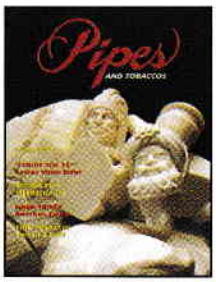

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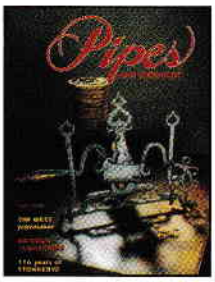

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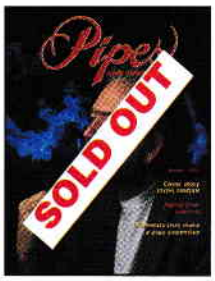

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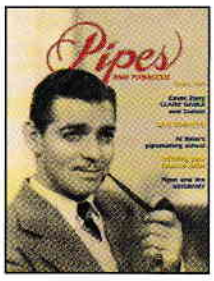

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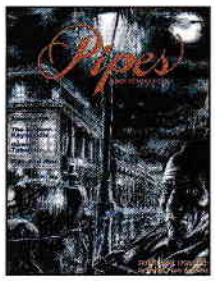

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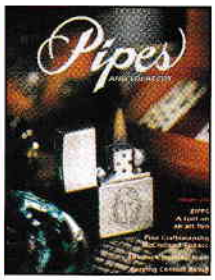

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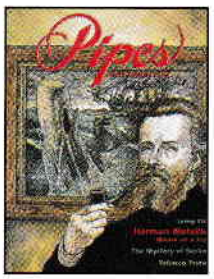

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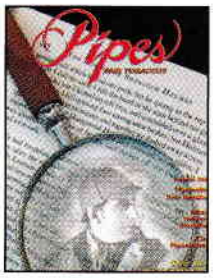

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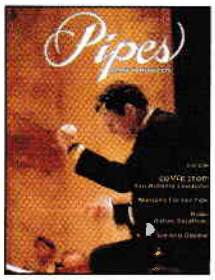

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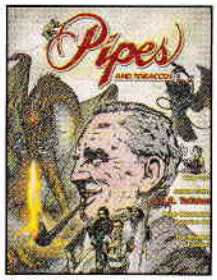

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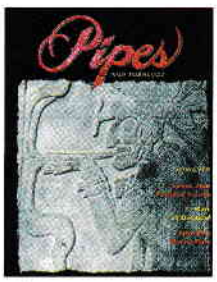

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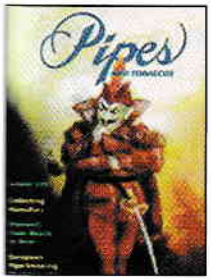

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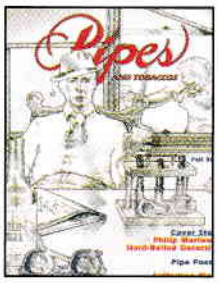

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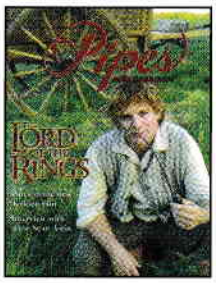

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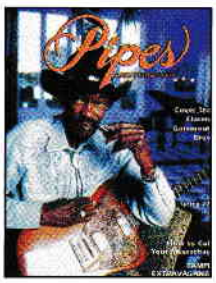

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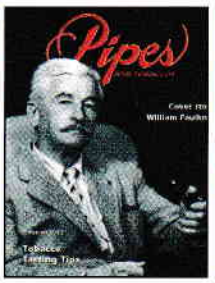

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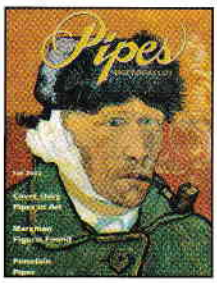

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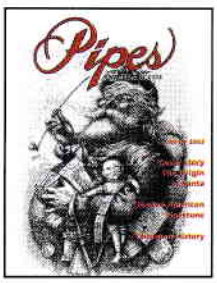

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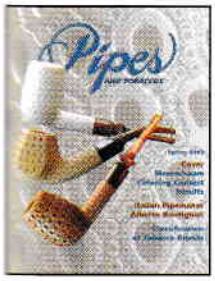

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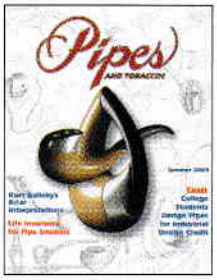

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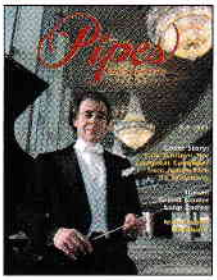

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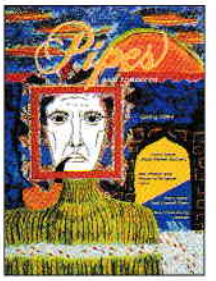

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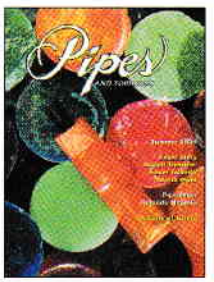

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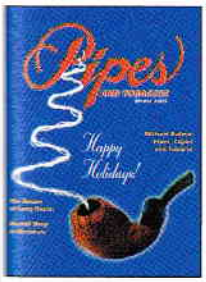

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ginia tobaccos, a hint of Turkish, Burley, and dark Cavendish made from red Virginia leaf.

The rough shag mixture packs easily, lights quickly, and is particularly good for larger pipes, which allow for a sufficient amount of each component in one bowlful. No particular tobacco dominates the flavor palate. While the tin aroma is definitely English, with the clear scents of Turkish and Virginia, the nut-sweet Cavendish flavor gently takes the lead in the smoking despite its relatively small presence in the blend.

Those who like aromatic blends will appreciate the blend's character and richness. Those who enjoy English blends might find this an interesting excursion into alternative and pleasing flavor characteristics. It burns easily and cleanly to a light gray ash. This should be a good choice for cellaring, allowing the Virginia tobaccos to age and sweeten.

Offerdahl: In this blend I found a treasure. What Bridge Mixture lacked—that Latakia smokiness—came through in Old Hollywood. I was surprised to prefer this blend over Bridge Mixture, as Bridge contains an element missing here that is, to my taste, almost elemental: Perique. The nice interplay of Latakia and Turkish low notes play wonderfully with the higher notes of the Virginia and Virginia Cavendish, while the Burley acts as a moderator, bringing all of the elements together. Somehow, the combination brings out a somewhat spicy nature to me. I did find that this blend could have a slight bite if not carefully sipped.

Harb: The pouch shows light to darker brown leaf with darker, rough-cut shards. The aroma is slightly sweet. In the pipe, it lit easily and produced a medium flavor with a noticeable sweetness. I found it a bit harsh on the palate, with a tingle in the nose. The blend burned evenly and smoothly, but became harsh toward the bottom and developed a bit of moisture. Old Hollywood is for those who want a sweet Burley blend with a bit of body.

Page: Now this is more like it: one of the best burning, tasting and smelling of all these many blends. Long and rough-cut, the leaves go from yellow to brown to black and have a natural nose in the pouch. The key is the equilibrium between the domestic and Oriental ingredients that burn evenly from top to bottom of the bowl. As satisfying as many tinned-style blends and worthy of the pipes of Orson Welles and Cary Grant.

Smokers' Haven

Established in 1940, Columbus, Ohio-based Smokers' Haven quickly established itself as one of the premier smoke shops in the country. It was one of the nation's leading proponents and retailers of English-made pipes, and at one time was the nation's leading seller of both GBD and Charatan pipes. The shop also became known for creating "serious" English-style pipe tobacco blends that became internationally famed. Only a handful of stores, including Smokers' Haven, Chicago's Iwan Ries and Druquer's of Berkeley, California, ever achieved such recognition for their private-label tobacco blends.

Working with founder Joe Zieve and blender Sid Ritter, Britain's Sobranie created and tinned blends for the store, which became Sobranie's largest private-label customer. In 1978, when Sobranie decided to stop tinning private-label tobaccos, England's J.F. Germain & Son picked up the recipes and tinned the tobacco until 1983, when the store stopped offering them. Germain continued to offer some of these classic blends under its own names and label.

In 2002, after discussions with Germain, which still owns the recipes, the store's new owner reintroduced seven of these classic blends, even using the original label artwork. Noted for using quality tobaccos and careful aging, Germain has captured the subtlety and character of these blends without, it seems, having lost a step. These time-tested blends give today's pipe smoker a chance to experience a seamless bridge to great tobaccos of the past. The shop has also re-created many of the domestic English-style blends and aromatic tobaccos originally formulated by Sid Ritter.

—Tad Gage

Sid's Mix

Serad: From Sid Ritter, this is an aromatic of the old school. Uniformly reddish brown, but of varied short cuts, this is a dry aromatic with a caramel flavor without the currently fashionable drenching of humectants. The flavoring is good, making a fine room note, and the true flavor is still tobacco, but the added note is ever present. It burns well and cleanly, but did not hit my particular tastes. It would probably be a good change of pace for the natural smoker who eschews condimental leaf or the aromatic fan looking for something a bit more traditional than the blends that leave your packing finger sticky.

Gage: One of the shop's original Sid Ritter mixtures, this subtle aromatic is noteworthy. Smokers' Haven has resurrected this and several other original Ritter blends using his original formulae. Although many of Ritter's store mixtures were strict nonaromatic English blends, aromatic fanciers should give the store's Ritter-created aromatic blends a try. Sid's Mix is a top-shelf blend with minimal saucing and no tongue bite when smoked judiciously. It features good-quality Burley and Virginia tobaccos as a base, and their flavors come through nicely and burn cleanly.

Harb: This is a cube-cut cherry-vanilla Burley with a luscious, almost creamy, vanilla topping that gives the blend a nice sweetness. It is a cool blend that smokes smoothly to the bottom of the bowl and leaves a fluffy ash. I felt that the creamy vanilla waned in the lower half of the bowl but the cherry flavor persisted. It is a nice variant of cherry Burley for those who may want a little more sweetness in their blend.

Runowski: Sid's Mix: (in an Ehrlich billiard), visually light and dark balanced, more ribbon-cut, fairly dry to touch, which I prefer, fragrant but not overly aromatic in pouch. It is easily lit and stays lit through the smoke, ending in a fluffy white ash. As with the others, some sense of Burley but more Virginias, probably bright leaf, which leaves a slight tingle to the tongue. There is a flavoring or casing, but almost as an afterthought. A steady smoke without surprises, perhaps an all-day blend. Recommended for transitional smokers.

Page: Whoever Sid is, he evidently has a broad palate and enjoys both aromatic and Balkan tobaccos. This one carries a discreet perfume that leaves a nice room

scent. From the looks of it, it's a mix of Virginia and Burley, and the raw leaves give off a whiff of honey in the pouch that evaporates once set aflame.

20th Anniversary Mixture

Serad: An old recipe, this is the usual true English with Virginias, Syrian Latakia and Turkish leaf in a long, shag cut, including the Latakia. The Orientals are particularly pungent, and they can get edgy, but they are sitting on a constant, low level of sweetness from the fine Virginias. At the match, it consistently gives a rich, heady aroma that never fails to please. I detect a contribution from stoved leaf that adds appealing and complex flavor elements. Overall, a consistent delight and highly recommended for the heavy end of the English range fancier, or even the Balkan buyer.

Gage: Developed in 1960 to celebrate the store's first two decades, this is an appealing full English blend. It's billed as a mixture of aged Virginia, Turkish and a significant dose of Latakia. It delivers a distinctive and pleasing peppery twang that convinces me it also contains a touch of Perique.

The medium shag cut makes packing a pipe of any size a snap, so it's an excellent choice for a large bowl. It's almost impossible to pack too tightly, and it burns evenly with virtually no effort. What sets this mixture apart is a complexity and depth of flavor resulting from what I deduce must be an additional step in the aging process. There is also a subtle difference in the types of Turkish tobaccos that are employed, creating a further taste differentiation from the other Smokers' Haven international blends.

The mixture is very reminiscent of Balkan Sobranie No. 759, one of the most venerated of all English blends. Apart from Exotique, which by nature is in a separate class, 20th Anniversary Mixture is the king of this international lineup of blends. While not as heavy in Latakia as some blends available today, it delivers a rich, complex flavor that's a fine choice for anyone with a fondness for the classic English mixture.

Harb: The pouch aroma reveals a light fruity casing with a hint of Latakia. It is moderately moist, with a light tan ribbon mixed with small dark long flakes. In a medium-sized bowl it was easy to pack too tightly because of the moisture level. It was very smooth at the light, and yielded a fruity flavor mixed with the pungency of Latakia. About a third down the bowl, I sensed a tanginess on the palate, suggesting a complementary amount of Perique. The fruity undertone dissipated by half-bowl and gave way to the Latakia and a little bitterness, and finished with a nice Latakia note. I would enjoy this blend as an occasional change of pace, and would probably smoke it more frequently if it didn't have the fruity note.

Runowski: Clearly another version of the Americanized English blends that seem to be a favorite category of Smokers' Haven. It is a well-conceived and balanced blend, a touch of aromatic within the Latakias and the Virginias. This is a quality smoke of reasonable duration without harshness or bitterness. As is characteristic of all the Smokers' Haven blends, none of them really are harsh, even the ones with more Latakia, and all are much milder to the taste than I would have expected. The smoke begins strong with character but never develops much beyond the first sensations. I might have preferred the blend to evolve during the smoke but it just does not. It is better smoked slowly.

Mild & Mellow

Serad: Truth in advertising holds in this fine and simple blend of cube-cut Kentucky Burley and a dash of Syrian Latakia. It is both mild and mellow. The pouch aroma is so wonderful one might think there is an aromatic agent, but it perhaps is from a light casing of the Burley and certainly from that mouth-watering smoky Syrian leaf. I thought this was quite delightful, with its gravity-feed packing abilities and easy one-pass light. It can bite when provoked, so don't. The only significant drawback to me was that the aftertaste was wanting, just sort of sooty with no power to make one light up again just after a bowl. Recommended, nonetheless. ▶

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Harb: This is a light to medium mostly cube-cut Burley that is unpretentious. It is a lightly cased mixture with a faint woodsy hint that burned evenly and smoothly without bite. The casing is notable in the pouch, the smoke, and the room note, but I could not identify the flavoring. I smoked this blend on a dry, cold day (8 degrees) and got a little condensation halfway through, but easily whisked it away with a pipe cleaner into the bottom of the bowl. Mild & Mellow would attract the primarily Burley smoker who wants a light flavor in the smoke.

Runowski: Drier to the touch with variegated colored leaf, cube cuts, ribbon and random cuts, an intriguing pouch aroma with a steady quality smoke. It seems like the smoke is running in the middle of the range, not many highs or lows, but potentially an all-day smoke. It has a quiet quality that pleases the palate and the nose without challenging either one, but it also doesn't bore or trivialize during the longer smoke. Recommended for the less experienced smoker as well.

Page: If memory serves, this is a near-perfect replica of the classic American blend of Burley and Latakia called Blue Boar, now long defunct. The first light brought instant recall after the many years of the dark brown and blue pouches and cans of Blue Boar that have disappeared from tobacco shop shelves. Lightly cased with something spicy, this is a full and mellow smoke. Good stuff.

Owen's Blend

Serad: Owen's has a definite pouch aroma indicating casing (by casing, I mean an agent introduced when the raw leaf is being processed, as opposed to a topping or sauce, which is added after blending to all components of the blend). It is a typical American-style blend from a good time in tobacco history to be a pipe smoker, though it is identified as an English. Anything with Burley in it can't by definition be an English in my opinion, based on the output from the tobacco lords of Scotland and England during the zenith of their influence and products. Owen's employs Kentucky Burley, golden Virginia and a little Latakia, all to good end. There are woody notes on lighting, not from the Latakia, and some more evidence of a faint casing. It has a delightful, round and light flavor with great burning properties. Clean pipe walls, clean palate, Owen's is the classic all-day blend, and recommended.

Harb: Owen's Blend is a medium-to-small cube cut of light tan to brown Burley. There is a noticeable smokiness in the pouch aroma, suggesting some Latakia content. It packed easily, but should be loaded into a pipe with a small draught hole, or a pipe cleaner should be placed into the bottom of the bowl to help prevent some of the smaller cubes of tobacco from clogging the airflow. The Burley is light in flavor, slightly nutty, and there is a definite depth of flavor from the added Latakia. There is also some Virginia in this blend that develops a nice sweetness once the embers get going. I think the touch with getting the Latakia and Virginia tobaccos balanced in this blend was exact, resulting in a very nice, smooth, and enjoyable blend.

Runowski: The blend was primarily dark in the pouch, an unusual but pleasant aroma, packed easily with a slight dryness to the touch, a diverse cut with some chunks, which appear to be Burleys and bright Virginias. The lighting aroma was fragrant without a cloying sense, reminiscent of an older blend such as Golden Scepter or Hayward. A remarkably clean taste with just an undercurrent of sweetness. This is an American Burley/Latakia (not English) blend, not overly complex. It is not a subtle blend. The tobaccos vie for acknowledgment, but there are no surprises through the smoke. There was no bite, just a touch at the back of the tongue. It relit easily but not adversely affecting the smoking. The end of the smoke was full but seemed not up to the earlier standards of the blend. Overall, a first-rate smoke for both Latakia and Burley fans, but for a more mature smoker.

Pedigree

Serad: In Pedigree, the Kentucky Burley takes center stage, supported by some Latakia and other leaf. There is some casing evident in the pouch and burning aroma, but it enhances the overall effect. The burn is cool as only Burley can be, and the flavor is excellent. A true American-style blend, this is heartily recommended.

Runowski: Here are lightly dry to the touch light and dark tobaccos with an indeterminate pouch aroma. It lights easily with the first match. The sense of taste is Latakia and Virginias with a little Burley in the background. For all tastes, it is a mild English blend for American smokers without the characteristic bite that the English sometimes imparts. The mid-smoke was full and complete but not eventful. It finished as a solid linear blend, well-crafted, without pretensions. It seems to like the larger pipes to fully develop its tastes, but these tastes are not very subtle.

Page: A very Burleyish blend subtly flavored with faint fruitiness and enhanced by other unidentified tobaccos, all resulting in what could be a boring or a steadily unassertive all-dayer.

Pure Pleasure

Serad: Another very American blend in classic style, this is also truth in advertising. The white Burley base is something that usually doesn't appeal to me, as it many times is too aggressive, but here it is very successful. It is one of those blends that actually is nutty in the toasted cigar sense, but there is also that slight casing present. A very slow burn produces a great deal of pure pleasure, and it leaves a very dry bowl at the end. It may be smoked at various humidification levels successfully, and worked for me in various-sized bowls. Overall, probably the most winning American-style blend in Smokers' Haven's lineup, and highly recommended.

Harb: This is a nice cut of light and dark brown leaf with a light fruitiness in the pouch aroma. It packed evenly, and lit easily. There was no hint of the fruitiness in the smoke that I had noted in the pouch. I found the blend slightly bitter and with a

distinct tang on the palate and in the nose. In the last third of the bowl, the flavor built up to a bit of harshness, and a moist dottle developed toward the end.

Runowski: A stronger blend with some aromatic overtones, a drier mixture with ribbons, cube cuts and rough cuts of variegated colors, pleasing to the eye and to the nose. It doesn't have the movement of some of the blends, since it appears to be more static in its flavors, but it is well balanced and moves forward in the smoke. There was virtually no sense of tongue bite or any cloying quality after multiple smokes. There is a great room note. For me, it would be highly recommended as a daily smoke.

Page: Medium-cut Virginia leaf with cube-cut and lightly cased Burley serve as the foundation for the modest presence of Oriental tobaccos. A classic Yankee-style smoke that is easy on the tongue and the nostrils.

Cognac Mixture

Serad: A crossover blend, Cognac is among the few that are successful. This is probably because the cognac top-dressing (not casing) is applied to a very fine true English blend of Virginias, Latakia and fairly pungent Turkish leaf. There is a little cognac in the taste—but hardly any—and more in the room note, and most in the pouch aroma, so don't be put off if you think you won't like it if you are a purist. The blend itself, supported by the Latakia throughout, is characterized by the Orientals in a lighter Virginia setting. It is remarkably cool given the components and the topping, and never becomes thin, though the elements are of a mid to light character. Recommended for the English fan as a change of pace, and highly recommended for the aficionado of this type of crossover. I personally think it would be better without the booze.

Gage: A full English mixture with plenty of Latakia and laced with cognac, this mixture packs well, smokes smoothly and burns slowly. There is little, if any, cognac aroma in the tin, and I had difficulty deciding whether the spirit contributed anything to the flavor when I smoked this blend. The mix of Latakia, Oriental and Virginia tobaccos had more stems in it than the other blends, but still smoked evenly. The flavor was pleasant and unobtrusive, with no particular tobacco dominating. The room aroma was more benign than many English blends. Although I found nothing that made Cognac a unique smoking experience, it's nonetheless another excellent member of the Smokers' Haven international blend lineup. Like all the international blends, it smoked evenly to a fine ash. This mixture is very similar to Esoterica's Pembroke, a cognac-flavored smoke also blended by Germain.

Harb: There is definitely a casing in this blend that gives it a pleasant pouch aroma, but the Latakia and Turkish characters also come through. At first light, there is a nice, sweet fruitiness to the smoke, but this soon burns off to give way to the rich tobaccos underneath. There is not much sweetness, suggesting only a touch of Virginia, and the primary tobacco that comes through is the Latakia, with an undernote of Turkish. I would categorize the flavor level at medium, and pleasant enough for the smoker who wants an English-style blend with a more prominent, but not overwhelming, Latakia flavor.

Runowski: The tobaccos are balanced with browns and some blacks but nothing exceptional in aroma. It is moist to the touch. Lights cleanly without bite, has an uneventful room note. There is no expected rush of casing or aromas, but requires a number of lights to make it work. There may be a cognac flavoring added, but it really isn't discernible in the smoke. It is an above-average smoke, probably an all-day smoke for both the neophyte and the older smoker. Even after the third smoke, there is no bite or "catch" at the back of the throat, most characteristic of the heavier cased blends.

Page: The ingredients, stretching geographically from the East Coast of the U.S. to the Middle East, are softened and melded by the addition of French brandy (a political lesson in attaining peace?). The booze is not upfront but exercises its subtle influence in mellowing the divergent factions. A tranquil and tasty smoke.

Exotique Mixture

Serad: Exotique is simply a magnificent blend, a paean to Oriental leaf. The other components are supportive, the usual Latakia and long-cut, ribbon Virginias, but the Orientals make the statement, and quite a statement it is. The balance of the Orientals is quite different from what one would normally get from the usual U.S. Turkish compote, leaning toward Yeniji (I think, which is Greek anyway), and perhaps with leaf even more exotic. This steers the blend toward a different and wonderful experience. Exotique is a must-try for both the Balkan and English fan, and is highly recommended.

Gage: If there were no reason to revive the Smokers' Haven line other than to bring back Exotique, it would still be a worthwhile endeavor. Turkish tobacco is widely used as a condiment in blends, but seldom is it the featured component. In Exotique, beautifully aged Turkish leaf takes center stage. Visually it's characterized by a dominant bright-gold color of Turkish, flecked with dark strips of Latakia. The tin aroma is decidedly a Turkish delight, a well-chosen mix of several different types of Turkish leaf.

Easy to pack and light, with excellent smoke volume, it burns smoothly from start to finish. Exotique's Turkish leaf is balanced by aged Virginia tobaccos in addition to the Latakia. Although pungent and assertive, Exotique is never overpowering. Turkish leaf has long been favored as one of the coolest, smoothest-smoking types of tobacco available, which is a primary reason it plays a small but important role in so many English blends. If you like the character of it in small amounts, you may well enjoy it in the ample amounts offered in this mixture. Although Turkish tobacco can be smoked straight-up, it's better when its spice and pungency is mitigated by the addition of other types of leaf. Exotique strikes the perfect balance in this regard, making this arguably the best heavy Turkish mixture

available. Many veteran smokers who enjoyed it during the 1960s and 1970s maintain that it's the best Turkish blend ever made. Kept in the unopened tin, this mixture will probably change very little in character over the years, should you choose to cellar it. There isn't enough Virginia in it to sweeten the blend to any great degree, and Turkish leaf doesn't change much over time.

You do have to be aware of the room aroma generated by Exotique. A heavy Turkish blend creates a very powerful smell, and many people are revolted by it. My wife smokes this blend almost exclusively in her pipes, and I like the room aroma. She also enjoys the aroma when I smoke it, which I have eagerly done since it was first reintroduced. But for those with less appreciative audiences, this might have to be one of those blends you enjoy only outdoors or in a room by yourself.

Offerdahl: I've heard rumors that this is a reproduction of Balkan Sobranie. It's definitely a nice Balkan blend, smooth and rich, with a sweet overtone that is really attractive; to my taste it is a bit sweeter and with a bit less bottom than Sobranie. Since the demise of the real Balkan Sobranie I've become a fan of Pease's Odyssey, but to me this blend stands up and demands to be noticed. It's worth a try for any Balkan fan and is a blend I'll look forward to smoking again and again.

Harb: The pouch revealed aromas associated with a medium English blend, but the cut was not typical of many I have smoked. Rather, the composition is a mix of very long, thin light-brown ribbons with entangled cuts of dark-brown to black shards and nuggets. I chose to pull some of the ribbons apart and break them into shorter strands so they would pack more easily without concern for overcompaction, but this separated the darker nuggets and made it necessary to mix them together again. On lighting, I discovered this was not a typical English blend, but a Balkan English with a level of flavor not revealed in the pouch aroma. And, to my palate, it was the Turkish component that took center stage, to my delight, throughout the bowl. It smoked smoothly and slowly, and each puff was full of flavor right to the bottom. I think I'll take a day off and smoke more Exotique.

Runowski: This blend became one of my favorites while testing the samples. It is another of the Smokers' Haven Americanized English-like blends with perhaps the best balance of all of the blends of the category, with ribbon and crimp cuts, variegated browns and blacks with a pleasant pouch aroma undistinguishable from others of the same category. It's moist to the touch, but the moisture does not interfere with the packing or lighting of the pipe. This is a blend that started uneventfully and reached shades of tastes that were unexpected. It worked up to the task and was a pleasant and rewarding smoke. I smoked it in two rather different pipes to determine if there was any discernible difference, but it simply did not disappoint. A strong point in its favor is that there was virtually a dry pipe and a fluffy ash at the end of the smoke.

Krumble Kake

Serad: Remember Bengal Slices? Well, this isn't it. Popping the similarly shaped tin gives the olfactory experience of Bengal Slices, and the manufacturing process is undoubtedly the same. This is a true crumble cake (for the phonetic speller, particularly), where an actual blend is pressed into a cake with the help of some gum, giving it a typical note of the genre. But the venerable Bengali cake is tilted more toward the Latakia and has a distinct Cavendish component, and is quite one-dimensional. Krumble Kake, while having quite a Latakia jolt as well, has a sinuous rod of Orientals running through it, making it both more complex and more daunting to all but the most dedicated puffer of exotica. It produces a thin bitter line throughout the bowl, unbroken by sweetness, which I like at times and perhaps the Balkan-oriented among you do as well. Recommended to you and to the Bengal Slicers out there.

Gage: This is one of the most peculiar tobaccos you're likely to encounter. Popping open the quaint tin, there is a dominant Latakia nose. These pressed cakes, cut into very dark slices, closely resemble Bengal Slices (another Latakia-rich Sobranie creation) in appearance and aroma. Its twin brother is Esoterica's Penzance, a crumble/slice also made by J.F. Germain, but to my palate, there's a subtle taste difference between the two.

A crumble slice is fun to smoke, but needs to be handled differently than most sliced tobaccos. True to the name, the slices not only separate when rubbed out, but crumble even when moist out of the tin. Handle the slices with care when removing them and packing your pipe. I'd suggest that you gently tear apart the slices, leaving as many chunks as possible. Drop the chunks into your pipe. As you fill, add some of the powder that inevitably results as you go along. This will aid combustion. If you aggressively rub these slices, you'll end up with moist, unpleasant powder.

It's a bit of a fuss, but it's well worth the effort. When properly packed, Krumble Kake lights quickly. To ensure a smooth-smoking bowl, I find it easiest to char the top, tamp the tobacco, and let it rest for a minute or two before relighting.

Krumble Kake includes aged Virginia, Turkish and Oriental tobaccos, but the dominant taste is the sweet Cyprian Latakia. Mind you, the Krumble Kake taste experience is far different from smoking straight Latakia. It's simply that the other tobaccos serve as spice to the beefy Latakia main course.

The process for creating Krumble Kake is a well-guarded secret. I've always detected a slight powdery floral undertone, which seems like it could come only from a non-tobacco flavoring agent. Even after the tin is opened, the tobacco remains moist, which also leads me to believe some type of casing is used.

As bizarre as a floral/Latakia combination may sound, the result of this unlikely flavor combination is oddly comforting and appealing. It smokes clean and even when packed properly. For Latakia fans, Krumble Kake offers a truly different taste experience.

Offerdahl: Before this blend really crumbles it needs to dry a bit, but that's being picky. This is a tobacco with a lot of good flavor, and though the Latakia drives, the passengers—Turkish and Virginia—are good company. The Virginia in particular pro-

vides a nice, natural sweetness that complements the other flavors and makes this a special blend. Early on, the balance is more toward the passengers, but deeper into the bowl the Latakia takes firm control. You'll want to pack it a bit lightly, then sit back and let the rich, leathery, smokiness come through.

Harb: This comes in thick slices like a flake, but is very easy to break up into coarse or fine chunks. I let it dry a bit after breaking it up into medium pieces. It is mostly black and dark-brown tobaccos, and the overall aroma is of a stout English blend with plenty of Latakia. At the light, I was surprised and pleased that the Latakia did not assert itself as much as the aroma suggested, and that there was a light underlying sweetness. In fact, the Latakia was well-balanced with the Turkish component, and the two different tobacco types worked very well together. Rich in taste and complex, this blend will satisfy the pipe smoker who desires a more robust, deep flavor in the traditional English category.

Runowski: This is the one that almost converted me from Burleys. A lightly moist darker flake with a hint of spices in the pouch, it packs easily in the pipe, lights quickly with the first match and has an outrageous aroma to the nose. Neither harsh nor bitter to the tongue, a great room note, one senses there is Latakia and Virginias but so harmonious that no one tobacco predominates. A pleasant smoke that changes slightly during the smoke to a fuller and more in-depth taste and finishes well. While I don't know if this is an all-day smoke because of the fullness and rich quality, I would certainly consider smoking the tobacco at least once a day. The best sample of all.

Page: An enticing blend for the "fanatakia" who fancies such dense concoctions as Bengal Slices and Penzance. The smoldering wood and herb fires that flavor Latakia are overwhelmingly present, eclipsing the Virginia and Oriental leaf used in the mix. Monotonous and heavy.

Our Best Blend

Serad: I don't think this is their Best Blend. It's a pretty darned good blend, but not their best. There is that Germain note from interesting Orientals, the sweetness of the Virginias, and the Latakia of course (do they know any Perique fans?), all in a long shag cut that produces a slow burn and good flavor. To me, this moves into the monochrome zone and gets less compelling the last half or third of the bowl. This makes it not my cup of tea, but still a good cuppa worthy of a try for your palate-pleasing experimentation.

Gage: One of the first of these international blends developed for Smoker's Haven, this shag-cut mixture features significantly more Latakia than Select, but is still not what you'd call a heavy blend. The aroma in the tin promises a muted, mellow English-style smoke, and upon lighting, it delivers. Several bowls started out with a slight musty but not unpleasant character, but that quickly dissipated and settled into a rich smoke with character and complexity.

Although it's described as a blend of Virginia, Latakia and Turkish tobaccos, Best Blend is a good all-day smoke with no tongue bite. It was particularly pleasant in the morning, with coffee.

Offerdahl: This blend contains the now-elusive Syrian Latakia, so I don't know if it will be around for long. I sincerely hope that it is! The narrow ribbons of tobacco seemingly explode with a nice, mellow, smoky taste that is cool and easy. The tobacco packs well, lights easily (despite being, in my opinion, a bit too wet), and smokes clean and dry. A pleasant, mellow English blend that I found to be a complete delight, a smoke I couldn't get enough of.

Harb: This blend is very similar in cut to the Select, but with more pungency and less notable topping in the pouch. In the pipe, the rich Turkish tobaccos are more prominent, and the smoke is not as sweet as that of the Select. There is also the deeper flavor of Latakia, but it is very well balanced with the Turkish and adds to the overall flavor without overtaking the character of the Turkish. This is a nice, smooth blend with good balance that brings out the richness of both the Turkish and Latakia tobaccos without conflict.

Runowski: Ribbon-cut, mostly dark tobaccos, a little dry to the touch but quite acceptable overall. There is nothing exotic in the flavors, but great taste is in the smoke. A nicely balanced blend without pretensions, draws easily and cleanly without excessive moisture in the smoke. This is another American version of an English-like blend, without harshness or bite. It would be difficult to imagine this blend as an all-day smoke for any other than the experienced smoker. It is very good, but not exceptional. Recommended.

Page: Not "Our Best Blend" to me. Here we are in the murky heart of Istanbul where the powerful bittersweet of Oriental leaf renders meek the Virginia, which doesn't have a chance. A huge dose of overripe Orientals tips the scale and dulls the palate.

Select Mixture

Serad: A Virginia base is wafted with lower amounts of Latakia and Turkish leaf than others in the line, producing a blend that flattens quickly into dull blandness. The Virginia is fine, simply not full enough to carry the blend without more participation from the condimental leaf. The pouch aroma is wonderfully inviting, but if you accept the invitation, unless seeking something really quite subdued, you'll face disappointment. On the other hand, if something like Squadron Leader isn't quite the thing, this may fit the bill.

Gage: The lightest of Smokers' Haven's imported English blends, Select Mixture employs a gentle touch of both Latakia and Turkish tobaccos. The ribbon cut is easy to light and burns well. Despite a fair amount of Virginia tobacco in the blend, there isn't the hint of the Virginia sweetness you find in something like G.L. Pease's Caravan.

Select is a fine middle-of-the-road English blend that smokes well to the end of the bowl—the mark of high-quality, well-aged tobaccos. In fact, the blend actually improves toward the end of your smoke, which is a nice bonus with any tobacco. ▶

Offerdahl: From the pouch aroma I expected a stronger English/Latakia taste than I found, but that's not a negative. Rather, I'd call Select Mixture a pleasant, though middle-of-the-road, blend with enough flavor to satisfy but not overwhelm. There is enough sweetness from the Virginia content to bring out nice highs, enough Latakia and Turkish to provide acceptable lows. I can't say that I found anything special in smoking Select Mixture, but I did enjoy it. My best smokes were in the mornings, while driving to work, so I suppose I'd call it a morning blend.

Harb: I like the pouch aroma: tart and pungent. The tobacco cut is an almost shag light ribbon with long darker strings. The moisture level was more than I prefer, so I let it air out and dry before loading. The first sensation on ignition was a distinct sweetness, which was followed by rich Turkish tobacco pungency. Man, this is *(puff, puff)* smooth. There was a faint top note I could not identify, but it lasted only through the first half of the bowl, giving way to the pungent and sweet tobaccos. This would be a good medium flavor blend for the smoker who is looking for an introduction to the rich character of the Turkish tobaccos.

Runowski: Moist-to-touch ribbon cut, two matches to light, great sense of aromatic. It relights well, without losing any flavor or aroma. There are good overtones of the quality tobaccos, but this is not a complex smoke.

Page: A wholly light tobacco both in flavor and nicotine, with good combustion and no tongue bite. The character is neutral, if not to say dull, except for someone looking for an easy-puffing, inoffensive tobacco that seems to be mainly Virginia leaf.

In-B-Tween Mixture

Serad: I purchased a sports coat that the salesman assured me would go with anything. I discovered that in practice, it went with nothing. It found no place in my wardrobe of slacks and ties. Placed in between Select Mixture and Best Blend, this is a middle-of-the-road blend with a middling amount of Latakia. It seems like it would go for any occasion, whether all-day puffing or the odd occasion when a special blend is required for a special moment. In fact, this does not seem to fit into my rotation very well at all. I would have preferred something heavier or something lighter, but the middle of the road is like driving down the white line. Among Select, Best and In-B-Tween, I would go for the extremes, most probably Best, though this is along my personal scale, and you should scale it for yourself.

Gage: Another venerable mixture is the In-B-Tween blend, which is billed as a way station between the light Select Mixture and richer Best Blend. The primary difference is that it has a bit less Latakia than Best Blend, but I found the taste difference to be very subtle. The Virginia tobaccos bring no discernable sweetness to the blend. Very nice, but I thought Best Blend offered a bit more character and interest. Like the others in this line, the tobacco was easy to keep lit and smoked smoothly to the very bottom of the bowl without a lot of fuss.

Harb: The pouch aroma is sweet, with a degree of pungency suggesting a moderate Turkish tobacco content. Before lighting, I sipped through the pipe to gauge the flavors, and then sent it into smoke. The first sensation was a welcome combination of both the sweetness of Virginia and the pungency of Turkish tobaccos, with a hint of Latakia in the background. As the bowl progressed, the Virginia faded a little into the background, leading the Turkish and Latakia tobaccos to a nice, mellow finish. This blend burned smoothly to a light ash, and gave an overall nice, medium flavor throughout the smoke.

Runowski: There are some fruity tones to this blend, a little pungent but not excessively so. There is a hint also of Latakia and a supporting cast of lighter tobaccos, but none rise to the top. A pleasant but uneventful smoke. I am ambivalent about recommending this one.

Page: Virginia with some Turkish and Latakia, cut in short strands and well integrated. The nose in the pouch detects a whiff of caramel, which is not evident once the leaves are alight and smoldering smoothly to bowl's bottom. Tasty.

Jubilee

Serad: Another American, Jubilee is a well-cut blend of Kentucky Burley, Latakia and Virginia leaf that lends itself to an easy pack and light. It is chunky in cut, and a round, firm and stout smoke. Jubilee is not intricate, but direct in a plain-Jane sort of way, unchanging, unchallenging and undemanding. But Jane is OK by me, and cool with a consistent performance. The Burley may have the slightest of bitter edges as Burley sometimes will, but it has exactly the right amount of Latakia to be friendly and flavorful over the long haul. This is a good, serviceable American-style blend that I recommend as a constant companion.

Harb: Jubilee consists mostly of light and medium-dark Burley and darker flakes. The pouch aroma suggests a hint of Latakia. The cut allows an even pack, and the blend is easy to light and keep lit. Once on fire, the Latakia is easily noticed as the prominent flavor of this blend and defines this as an English-style blend. Through the bowl the smoke was cool, and the flavor consistent.

Runowski: A pleasant pouch aroma, drier to the touch, visually similar to Owen's Blend, there was a lighter aroma on first light, seemingly more Burley. The blend taste rose slowly and with flavor and to a plateau, evening out to a solid smoke of great quality. It is a cubed Burley base, not very complex but quite satisfying for a longer smoke. It burns easily and cleanly to the bottom with almost no moisture. Highly rated for the experienced smoker.

Page: This one presents various cuts of Kentucky Burley, Latakia and Virginia in blond, brown and black leaf dressed with a faintly fruity sauce. Burley plays the lead role with a Middle Eastern supporting cast. Too fruity for me, but toward the bottom of the bowl, not at all unpleasant. *P&T*

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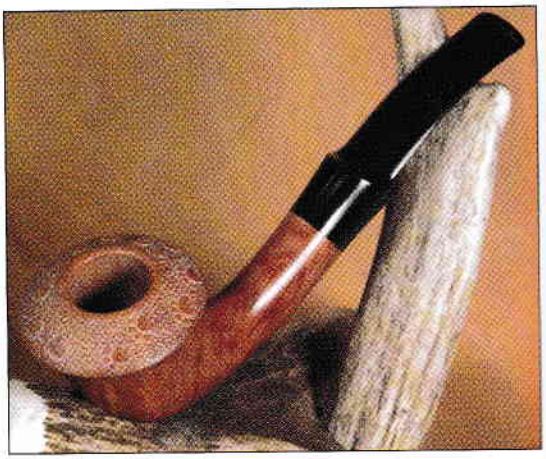
The Sherlock Holmes Adventure

Joshua Pitt investigates the murder of Artimus Weatherill in Regis McCafferty's latest book, *The Sherlock Holmes Adventure*. The book contains the short story "The Sherlock Holmes Adventure" and five other short stories about Pitt's Victorian-era detective thrillers. Contact your local bookseller to order *The Sherlock Holmes Adventure*.



Elk Song Pipes

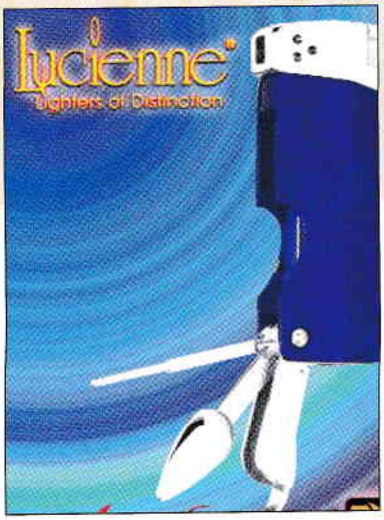
Pipemaker Richard Seyfried combines aged briar with elk antler to create his Elk Song pipes. The combination of briar bowl with elk antler produces matchless smoking quality. Elk Song pipes are completely handmade and finished to Seyfried's highest standards. To purchase an Elk Song pipe, contact Richard Seyfried at P.O. Box 3293, La Grande, OR 97850; phone: 541.963.6711; e-mail: *R1313S@EONI.com*.

Sherlock Holmes' Pipes

Richard Carleton Hacker has released a new six-panel, full-color booklet recounting the pipes that celebrated fictional sleuth Sherlock Holmes smoked. Only 500 copies of *The Adventures of the Singular Pipes of Sherlock Holmes* have been produced and it will not be reprinted. The booklets are available for $6.50 each postpaid in the U.S. and $10 overseas. Send your check or money order payable to Richard Carleton Hacker, P.O. Box 634, Beverly Hills, CA 90213.

Lucienne Aviator Pipe Lighter

The Lucienne Aviator pipe lighter has all the tools you need to smoke your pipe, including a pick, tamper and spoon. Lucienne's full line of pipe and cigar lighters is available at retailers nationwide. To find your closest Lucienne dealer, contact East West Trading Corp. at 5343 N. Kedzie Ave., Chicago, IL 60625; phone: 800.621.3635; fax: 773.588.7121; e-mail: *EWTradingC@aol.com*.



Manuel Shaabi pipes

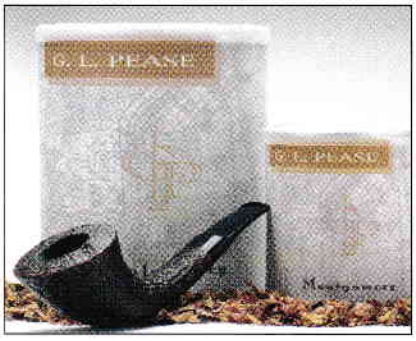
In Manuel Shaabi's mature phase, materials, looks, smoking characteristics and ergonomics are integrated superbly. Shaabi's designs often have a figurative reference, using the grain to enhance the form. On the Scorpio, which is shown here, Shaabi cleverly uses the horizontal grain to mimic the rings on a scorpion's tail. Shaabi's carving is also highly attentive to how a pipe feels when it's being smoked. To learn more, visit *www.noujain-hill.com*.

Random Pipes

Anonymous pipe carver "Random" makes pipes with semi-traditional shapes and non-traditional engineering. Each pipe is fitted with a combination mortise-insert/shank-extension made of Ultem to prevent loosening due to local humidity changes. Ultem stems are guaranteed for life against bite-through and breakage. Random pipes' tobacco chambers are hand-tuned for optimal airflow, and the mouthpiece smoke outlet is widely flared to disperse flavor. Designs vary significantly and custom orders are welcome. For more information, visit *www.ren-prod-inc.com* or phone 302.530.7421.

Brebbia Classic English Mixtures

Brebbia's Classic English Mixture No. 70 is a spicy cross-cut blend of Syrian Latakia, Louisiana Perique and bright Virginia tobaccos. Classic English Mixture No. 80 consists of a very fine blend of Syrian Latakia, mahogany-colored spicy Burley tobaccos and bright Virginia tobaccos. Locate a Brebbia tobacco retailer near you by contacting Monjure International at 204 Shadowlawn Drive, Jamestown, NC 27282; e-mail: *pipadolce@aol.com*; Web site: *www.monjureinternational.com*.



Fog City Selection

G. L. Pease has released its Fog City Selection, a collection of blends showcasing fine Virginia leaf. Montgomery, released in February 2005, is the first in the series. Montgomery features a blend of several flue-cured Virginia tobaccos with a hint of Kentucky tobacco. For more information, visit G.L. Pease's Web site at *www.glpease.com*.

McClelland's Anniversary Blend

Anniversary is an elegant matured Virginia ribbon-cut blend that's naturally sweet. It's lightly seasoned with cool-smoking Cyprian Latakia and aged for months to mellow. To find a McClelland tobacco dealer near you, contact the company at P.O. Box 7005, Country Club Station, Kansas City, MO 64113; phone: 866.528.2542; fax: 816.474.1666.

Ruthenberg Pipes

A pipemaker for approximately three years, Brian Ruthenberg has received high praise from collectors and pipemakers alike. Ruthenberg carves each of his pipes using only the best Italian and Moroccan briar. Every Ruthenberg pipe features a stem hand-cut from Ebonite or Cumberland rods. To order a Ruthenberg pipe, visit *www.briarart.com*.

IMP Meerschaum Pipes

IMP Meerschaum strives to create new shapes for its block meerschaum pipes. The result is a line of extraordinary pipes that some have called the new generation of meerschaum pipes. To learn more, visit *www.imppipes.com*; *www.imppipes.co.uk* or e-mail *m_akkas@hotmail.com*; *makkas@imppipe.co.uk*.

I enjoyed seeing the results of the P&T carving contest last year and am looking forward to purchasing one of the Butz-Choquin/Rolando Negoita pipes. When will they become available?

Norman Satterly
Burnside, Idaho

The official word from Butz-Choquin is that the pipes will be unveiled at the Retail Tobacco Dealers of America trade show in August of this year. However, it is expected that they will become available for the Chicagoland International Pipe & Tobacciana Show this May.

Do you perhaps know the term for a pipe collector? A stamp collector is a philatelist, so a pipe collector must have a term. I have been trying to find the answer to this for 20 years.

Bill Stemp
Cyberspace

The term you're looking for is "kapnismologist." In 1983, Pipe Collectors International commissioned Dr. Dale Heath of Taylor University to research an appropriate term for pipe collectors. He found the following appropriate terms from the original Greek:

Καπνίξw= Kapnidzo = I smoke
Κάπνισμα = Kapnisma = the act of smoking
Καπνισμόλογι = Kapnismology = the science or study of smoking
Καπνισμόλογισι = Kapnismologist = one who studies or who makes an art of smoking

What humidity is best for pipe tobacco?

Peter Koszalka
Elmira, New York

I answered this question in this column in 1997, but since then my views have changed somewhat. I'd always been told that 70 percent humidity was best for pipe tobacco—the same humidity level for keeping cigars—though I recommended experimentation, and still do. However, 70 percent is too high, in my opinion. That moisture level promotes a steamy, wet smoke, so try letting your tobacco dry some before smoking. I generally smoke Virginia flake tobacco and will dump the tin out onto a sheet of paper and let it dry overnight before smoking it. I do tend to smoke it on the dry side, but not crunchy dry. Too dry is just as bad as too wet. Your geographical location will make a difference. When I vacationed in Florida, I found that my tobacco actually got wetter in the pouch than I like because of the natural humidity. I'm ashamed to admit it, but I would microwave enough tobacco for a bowl to get it dry enough for me to smoke—just for 10 seconds or so; I didn't bake it. So if you live in a more humid climate, leaving tobacco out may not be enough.

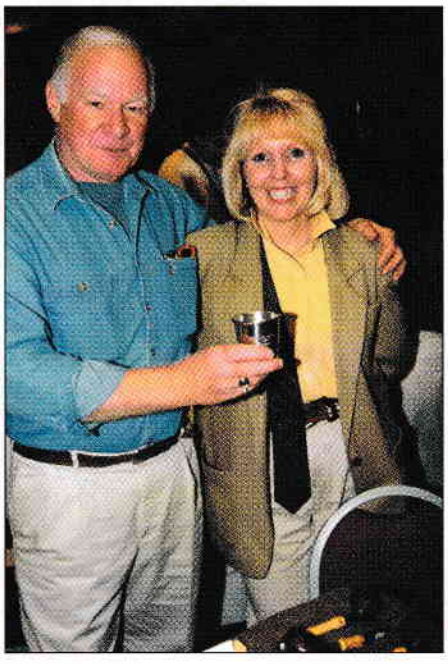
I smoke different tobaccos at different moisture levels. Stonehaven, one of my favorites, has to be dried quite a bit for my taste. I smoke it very dry and most people would say far too dry. English tobaccos are different and I smoke them with a higher humidity level, though still less than 70 percent. The thing to do is experiment with your favorite tobaccos at different moisture levels until you find how you like them best. There are too many variables to place an exact humidity level on the whole spectrum of pipe tobaccos. Where you live, how you pack your bowl, the cut of the tobacco, the type of pipe you prefer and your personal smoking characteristics will all affect the smoke, so you should alter the humidity of your tobacco to best suit your own situation.

However, if you are asking about storing tobacco for aging, then I wouldn't dry it at all. If you're storing tobacco in mason jars, just keep the humidity as it comes from the manufacturer. You can always dry it to your taste after opening the jar in a few years. But also remember to keep it out of light and heat because the tobacco might develop mold, especially if it is relatively wet, when it is exposed like that. ***P&T***

Colleen S. Learned

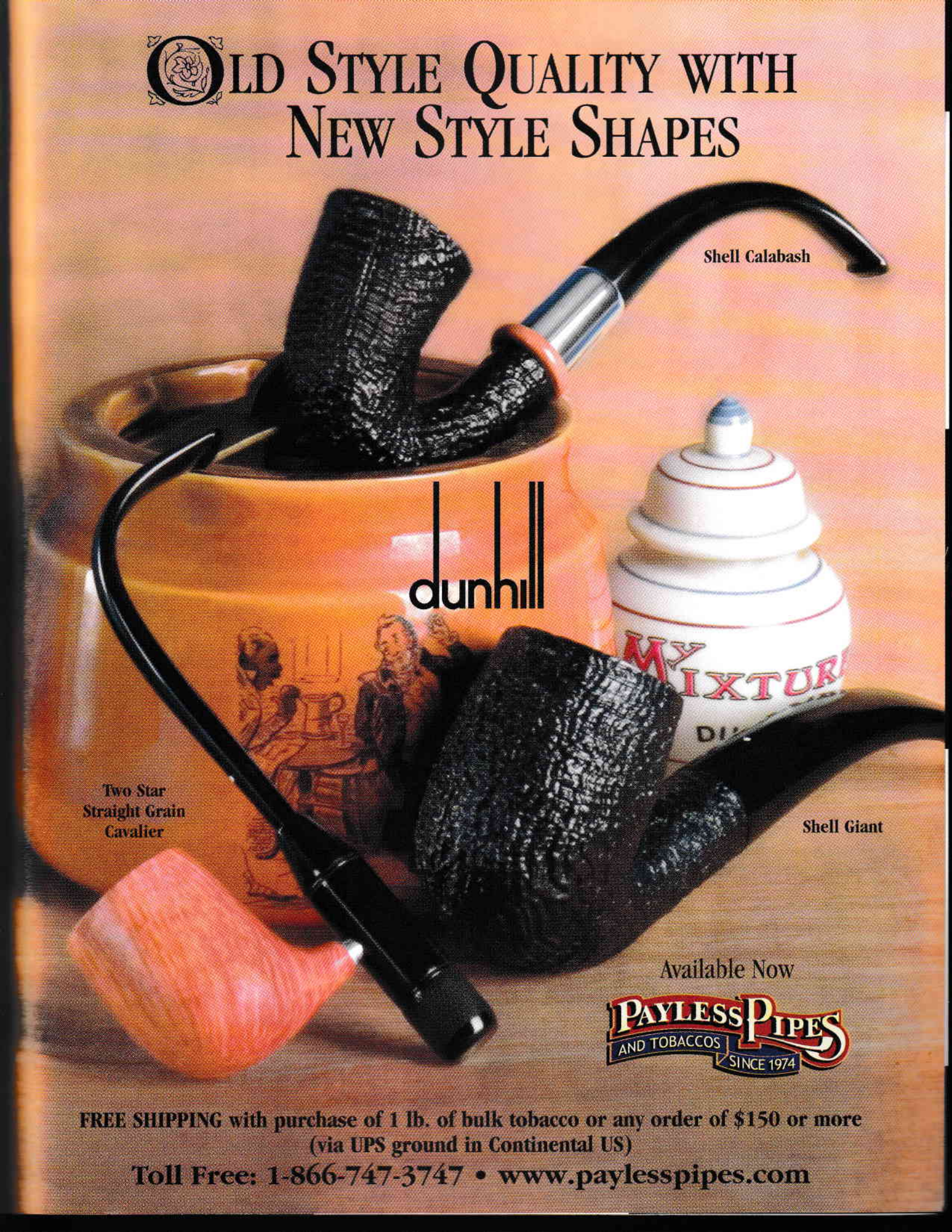
It is with the most profound sorrow that we must report the passing of Colleen Learned, wife of pipemaker Samuel Learned of York, Pennsylvania. She died on Jan. 29, 2005, after a brief illness. Colleen was 54.

At any pipe show where Sam and Colleen displayed their pipes, Colleen's charm provided the brightest spot in the room. She was always enveloped in an insurmountable good cheer, and her laughter and effervescent joy were contagious to all who spoke with her. She loved talking about pipes and could knowledgeably participate in detailed conversations with the most experienced of pipe aficionados. An inspiration to her husband's creativity, she was more than instrumental in the success of Samuel Learned pipes.



Colleen seemed always to know everyone's name and the types of pipes they most liked. She would remember the particulars about wives and families and maintained a genuine interest in everyone's lives. Her enthusiasm, friendliness and limitless energy will be terribly missed. We offer heartfelt condolences to her husband and family.

Colleen Learned with her husband, award-winning pipemaker Samuel Learned.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PIPE EVENTS

Chicagoland International Pipe & Tobacciana Show
The Chicagoland International Pipe & Tobacciana Show will be held May 14-15, 2005, at the Pheasant Run Resort, 4051 East Main Street, St. Charles, IL 60174. Reservation telephone numbers are 800.999.3319 or 630.584.6300. Mention the show and receive a special room rate. For more information, contact Mike Reschke at 630.889.0453; e-mail: *mwreschke@ameritech.net*; or Frank Burla at 630.271.1317; e-mail: *fpburla@aol.com*; or visit the show's Web site at *www.chicagopipeshow.com*.

Fort Wayne Pipe and Tobacciana Show
The Tri-State Pipe and Tobacco Club will host its fifth annual Fort Wayne Pipe and Tobacciana Show on Saturday, April 9, 2005, at the Quality Hotel Ballroom, 3330 W. Coliseum Blvd., Fort Wayne, IN 46808. A special show room rate of $69 is available by calling the Quality Hotel at 260.482.7711. For show information and table reservations, contact Larry Rathburn at 14515 Winters Rd., Roanoke, IN 46782; phone 260.672.8802; e-mail: *rathpipe@aol.com*; or check out the club's Web site at *www.tsptc.org*.

Milwaukee Area Pipe Show
The Milwaukee Area Pipe Society will host its Fifth Annual Pipe Show/Swap on Saturday, July 23, 2005, at Pistol Pete's Neighborhood Grill, 16755 Lisbon Road, Brookfield, WI 53005. For complete information, contact the Milwaukee Area Pipe Society, P.O. Box 174, Elm Grove, WI 53122-0174, or *info@milwaukeeareapipesociety.com*.

Northern California Pipe Show
The Sacramento Pipe Collectors' Assembly, the Fresno Pipe Club and the Peninsula Pipe Club will host the eighth annual Northern California Pipe Show on Saturday, Nov. 12, 2005, from 10 a.m. to 6 p.m. in the training room of the Clarklift Team Power Forklift dealership at 8111 Fruitridge Road, Sacramento, California. Admission is free. Contact Gary Malmberg, 916.442.6027; *gmalmberg@earthlink.net*; Web site: *www.secondhandsmokes.com/ncps.html*.

Raleigh Pipe Show
The Triangle Area Pipe Smokers' (TAPS) annual Pipe & Cigar Expo will be held on Saturday, April 15, 2005, 9 a.m. to 4:30 p.m. in the Holshouser Building at the North Carolina State Fairgrounds. For info, call 919.848.0685 or contact *pipechief@msn.com*; Web site: *www.ncneighbors.com/1416*.

West Coast Pipe and Cigar Expo
The West Coast Pipe and Cigar Expo will be held April 16-17, 2005, from 10 a.m. to 5 p.m. at the Ursini Grand, 1345 N. Vermont Ave., Hollywood, California. For more information, send an e-mail to *expo@swpcl.org* or contact Robert Vance at 626.396.9827.

To add your club or event listing, please send your information, including club or event name, meeting place and time, and contact information, to Clubs and Events, *Pipes and tobaccos* magazine, 5808 Faringdon Place, Suite 200, Raleigh, NC 27609; or e-mail *sross@specconmm.com*.

PIPE CLUBS

Arrowhead Pipe Club
Contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw St., Flint, MI 48502.

Atlanta Pipe Club
Second Tuesday of the month at 7 p.m. at Royal Cigar Co., 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Contact Joyce White at 404.329.0088 or Michael Shawn Stanton at *latakia@fineprintstudio.com*.

Briars Club
Hawthorne, New Jersey's Briars Club meets on the second Thursday of the month at 6 p.m. Location is subject to change. For meeting or club information, contact Howard Gutenstein at 845.433.3598 or at *briarsclub2001@yahoo.com*.

Briars Club of Rome
Meets every Wednesday. All members receive 25 percent off all pipe accessories and tobaccos at Old Havana Cigar Co. in Rome, Georgia. For information, contact Steven McDowell Jr. at 706.295.0546 or *old havana@bellsouth.net*.

Briar Squires Pipe Club
Second Monday of the month at 7:30 p.m. at Hops Grill and Bar, 9826 San Jose Blvd., Jacksonville, Florida. Annual pipe-smoking contests are held on the Sunday closest to St. Patrick's Day. Contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32236; Cy Jones at 904.739.8190; or Clif Byrd at *crbyrd@bellsouth.net*.

Burlington Pipe Club
First Thursday of the month at The Black Bull, 1124 Guelph Line, Burlington, Ontario. Contact Phil Raney at 519.754.1148.

Capital Area Pipe Smokers (CAPS)
Third Wednesday of every other month in the Washington, D.C., area. Contact Randy Evans, *raevans@outdrs.net*; Brian Siravo, *CAPSpipeshow@aol.com*; or *Caps_pipe.tripod.com*.

Central Florida Pipe Club
Last Thursday of the month at The Tobacco Merchant in Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. Contact Don Hockman Jr. at 407.647.3200; *orlandopipe@yahoo.com*.

Central Oklahoma Pipe Enthusiasts (COPE)
Second Thursday of the month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Contact COPE, P.O. Box 7034, Moore, OK 73153; or *jhaldeman@bix.com*.

Chesapeake Pipe Club
Second Monday of each month at 7:30 p.m. at Johnny Dee's Lounge, 1705 Amuskai Rd., Baltimore, MD 21234. Call Bill Maitz, 410.825.8940.

Chicagoland Pipe Collectors Club (CPCC)
The CPCC meets every month on a Saturday night, except in May, July and December, at the Secret Garden Restaurant, 1612 Rand Road, Arlington Heights, IL, 847.670.5502. Dates and times may be found at *www.chicagopipeshow.com*, or contact Mike Reschke at 630.889.0453 or *mwreschke@ameritech.net*.

Christopher Morley Pipe Club of Philadelphia
Third Wednesday of the month at 7 p.m. at Engine 46 Steak House, 10 Reed St., Philadelphia, Pennsylvania. Contact Bob Page at 215.732.7235, 215.567.2972, or *rpage@classicalguitarstore.com*.

Conclave of Richmond Pipe Smokers (CORPS)
Meets the third Tuesday of the month at various Richmond, Virginia-area restaurants and pubs. Contact CORPS for the location of the next meeting at 804.342.0761; e-mail: *conclave@corpipesmokers.org*; Web site: *www.corpipesmokers.org*.

Confrere of Indiana Briar Friars
Contact Stephen Williams at 765.282.0229.

CT Area Pipe Society (CTAPS)
New club seeking members. Contact Rick Olszewski at CT Area Pipe Society, 84 D'Amato Lane, Bristol, CT 06010; phone: 860.983.3018; Web site: *www.ctaps.org*; or e-mail: *membership@ctaps.org*.

Croft's Burley Burners
First Saturday of the month at Croft's Pipe & Tobacco Shop, 4722 Richmond Ave., Houston, TX 77027. Call 713.850.8091 for more information.

Dallas/Fort Worth Pipe Smokers Club
Third Monday of the month at 7:30 p.m. at various locations in the Dallas/Fort Worth area. For more information, contact Ed Price at *edwardprice3@verizon.net*, or visit the club's Web site at *www.web2.airmail.net/epr065/dfwpipe*, or its chat room at *www.groups.yahoo.com/group/DFWPipesmokers*.

Fresno Pipe Club
Third Sunday of the month at 6 p.m. at Hardwicke's Briar Shoppe. Contact Douglas A. Pitts at Hardwicke's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; 209.228.1389; *dpitts@gte.net*.

Great Northern Pipe Club
Third Sunday of the month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minnesota. Contact Tony Espeseth at 715.595.4666 or check out the club's Web site at *www.greatnorthernpipeclub.org*.

Greater Columbus Pipe and Ale (GCPA)
The GCPA is a new pipe club in the Columbus, Ohio, area. For information about meetings, contact the GCPA at 168 Boyd Drive, Columbus, OH 43085; e-mail: *GCPAinfo@lycos.com*.

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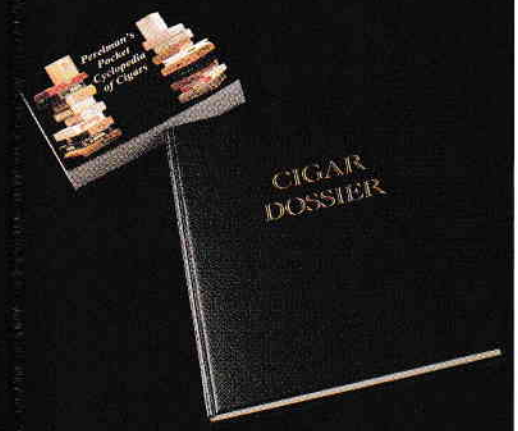

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PIPE CLUBS

Greater Kansas City Pipe Club
Third Thursday of the month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. Call Mike Sull at 913.362.7864 or e-mail the club at *www.GKCPipeClub.com.*

Hudson Valley Pipe Club
First Wednesday of the month at 6 p.m. at various locations in the Hudson Valley. Hosting the annual Hudson Valley Pipe Smoking Championship in December. Contact Rob Denholtz at 845.462.2495 or *den@ulster.net.*

Kentuckiana Pipe Smokers' Club
Second Sunday of the month. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229; or *iapsc.net/html/kps1.html.*

Knoxville Area Pipe Smokers (KAPS)
Third Thursday of the month at 6:30 p.m. Contact *www.knoxpipesmokers.org*; or Randy Pedigo at 865.637.7565 or *repedigo@bellsouth.net.*

Memphis Area Puffers Society (MAPS)
Third Tuesday of the month at 7 p.m., upstairs at the Sports Pub, 5012 Park Ave (Park & Mendanhall), Memphis, Tennessee. Contact Bob at *info@pipeclub.org*; Web site: *www.pipeclub.org.*

Milwaukee Area Pipe Society
Meets at 7 p.m. on the third Thursday of each month at Jack's Tobacco and M.C.S., 13640 W. Capitol Drive, Brookfield, Wisconsin. Inquiries can be directed to *info@milwaukeeareapipesociety.com*, or visit the Web site at *http://www.milwaukeeareapipesociety.com.*

Mt. Town Society of Kapnismologists
Meets the first and third Thursdays of every month at 8 p.m. at Smokers Club, 100 S. Mission St., Ste. C, Mt. Pleasant, MI 48858. For information, contact Dave at 989.775.8536 or *mandogart @hotmail.com.*

Nashville Area Pipe Smokers (NAPS)
Second Tuesday of the month at 6:30 p.m. at the Sherlock Holmes Pub located at 2206 Elliston Place, Nashville, Tennessee. Contact Chuck Horvath at 615.790.9582 or *chuck.horvath@us.army.mil.*

New York Pipe Club
First and third Tuesdays of the month. For times and locations, visit the club's Web site at *www.newyorkpipeclub.com.*

Nordic Smokers' Guild
Contact President Leif Slot, Florsgade 7, 3 th, DK-2200 Copenhagen N, Denmark; *ls@n-t.dk.*

North Georgia Pipe Club
Third Thursday of the month at 6:30 p.m. at Smitty's Tobacco, 975 Dawsonville Hwy., Gainesville, Georgia. Contact Clark Smith at 770.539.9006 or *wesmith1@bellsouth.net.*

North Oakland Tobacco and Pipe Club (NOTPC)
First Thursday of the month at 7:00 p.m., at The Commonwealth Club, 30088 Dequindre Road, Warren, MI 48092. Contact Terry McGinty at 248.471.0195 or *tmeginty@ameritech.net.*

Northeast Arkansas Pipe Puffers
The second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. Contact Dick Alexander, c/o Tobacco Plus-Midway Plaza, 1998 Highway 62/412, Hardy, AR 72542; 870.856.4100 or 870.856.4433.

Northeast Wisconsin Tobacco Society (NEWTS)
Third Monday of the month at 6 p.m. at the Titletown Brewing Co. Contact Todd R. Jerabek at *tjerabek @frontiernet.net.*

Old Pueblo Pipe Club
Third Wednesday of the month at 7 p.m. at local shops. For more information, check the schedule on the club Web site, *www.jack-tompkins.com/OPPC*, or contact Jack Tompkins at 520.459.4317; e-mail: *Tompkins_jl @cox.net.*

Ottawa Pipe Club
Pipe club in Canada's capital meets once a month from May to October with varying days and locations. Visit the club's Web site at *www.mindless.ca/pipes /ottawapipe.html* for details or contact Eric Mathurin at 613.820.2698.

Pipe Club de France
Contact President Alain Letulier, 38 rue du Chevalier de la Barre, F59175 Templemars, France; *alain letulier@compuserve.com.*

Pipe Club of Norfolk (U.K.)
Meets at the Rosary Tavern, Rosary Road, Thorpe Hamlet, Norwich, on the third Wednesday of each month at 7:30 p.m. For more information, visit the Web site at *http://www.pipeclubofnorfolk.co.uk.*

Pipe Club of Taiwan
Contact Ben Chen, P.O. Box 83-53, Taipei 111, Taiwan; *hanworld@ ms29.hinet.net.*

Pocono Intermountain Pipe Enclave (PIPE)
Every Tuesday night at El Humidor in Wilkes-Barre, Pennsylvania, from 6 to 9 p.m. Contact David Bull at 570.894.8016 or *debull@starband.net.*

Sacramento Pipe Collector's Assembly (SPCA)
Twice monthly on the third Thursday of the month at 6 p.m. and last Sunday of the month at 1 p.m. in downtown Sacramento, California, at 1325 O Street #1. Contact Gary Malmberg, 916.442.6027; e-mail: *gmalmberg@earthlinknet.*

Sandwich Isle Pipe Society
Last Wednesday of the month from 6 to 9 p.m. at South Pacific Pipes & Cigars, 350 Ward Ave., Suite 106, Honolulu, HI 96814. Contact Dale James Neff at 808.591.8275.

Seattle Pipe Club
Second Wednesday of the month from 7 to 9 p.m. at the Tinder Box, 10150 Main St., Bellevue, WA 98004; phone: 425.451.8544. Some meetings are held off-site. Contact Ron Butler, *crenterprise@unidial.com*, 253.927.3672; Matt Guss, *matt@reallysmart.com*, 206.903.6542; or *www.seattlepipeclub.org.*

Shanghai Pipe Club
Meets every other Saturday afternoon from 2 to 6 p.m. at 498-43 North Wulumuqi Road, Shanghai. Check out the club's Web site at *www.shanghaipipeclub.com* or contact Echo Hui at *echo_hui@yahoo.com* for more information.

Sherlock Holmes Pipe Club of Boston
Second Wednesday of the month at the Holiday Inn, Mansfield, Massachusetts. Contact Nelson Pidgeon at *birdseye@adelphia.net*; or Don Powers, 781.449.0380.

Singapore Pipe Club
Meets every Sunday morning at 10 a.m. whenever Dr. Mike Loh is in town, at Starbucks, Liat Towers, Orchard Road. For more information, contact Dr. Loh at *mikeloh-ecommerce2004@mailblocks.com.*

South Hampton Roads Pipesmokers' Club
First Monday of the month at 7 p.m. at the White Horse Pub in Pembroke Mall, Virginia Beach, Virginia. Contact Dan Carey at 757.236.3469; e-mail: *e-celt@yahoo.com.*

South Jersey Pipe and Cigar Club
Second Wednesday of the month at 7 p.m. at Your Coffee and Cigar Box, 703 Tilton Road, Northfield, NJ 08225. Call 609.645.3345.

St. Louis Pipe Club
Second Saturday of the month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri, and the fourth Saturday of the month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. Contact Jay Milton at 618.288.2090 or Bob Calloway at 636.946.8555.

Triangle Area Pipe Smokers
Second Tuesday of each month at Duffy's Restaurant & Tavern, 8021 Falls of Neuse Road, Raleigh, North Carolina. Meetings start at 6:30 p.m. For more information, contact Jim Carrino at 919.848.0685, Stan Sokolove at *pipechief@msn.com*, or visit the Web site at *www.ncneighbors.com/1416.*

Tri-State Pipe and Tobacco Club
For information about meetings of the Fort Wayne, Indiana-based club, contact Dennis Nichols at 260.744.4797.

United Pipe Clubs of America
An organization representing U.S. pipe clubs for national and international smoking competitions. For more information, visit the Web site at *www.united pipeclubs.org* or e-mail the organization at *pipes@united pipeclubs.org.*

Waco Pipe Club
Last Tuesday of the month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. Contact Steve Fallon at 254.754.3258.

Washington Area Pipe Smokers
Third Wednesday of the month at 7 p.m. at The Smoke Shop, 940 W. Chestnut Street, Washington, Pennsylvania. Contact Paula J. Fenelon at The Smoke Shop, 724.228.3266.

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